

# AMERICAN ART NEWS.

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SINGLE COPIES, TEN CENTS.

## EXHIBITIONS.

Calendar of New York Exhibitions.  
See page 6.

### New York.

- Anglo-American Fine Art Co., 523 Fifth Avenue—Choice paintings by Old Masters.
- Blakeslee Galleries, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.
- Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.
- Canessa Gallery, 479 Fifth Avenue—Antique works of art.
- C. J. Charles, 251 Fifth Avenue—Works of art.
- Clark Gallery, 566 Fifth Avenue—Paintings.
- Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
- Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
- Duveen Brothers, 302 Fifth Avenue—Works of art.
- Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
- Fifth Avenue Art Galleries, 546 Fifth Avenue—Statuary, bronzes, pianos and paintings.
- The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
- Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
- M. Johnson-Brown & Co., 17 West 31st Street—Objects of art.
- Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
- Kleinberger Galleries, 12 West 40th St.—Works of art.
- Knoedler Galleries, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
- Kouchakji Freres, 1 East 40th Street—Art objects for collections.
- Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
- Montross Gallery, 550 Fifth Avenue—Selected American paintings.
- Julius Oehme Gallery, 467 Fifth Avenue—Dutch and Barbizon paintings.
- Louis Ralston, 548 Fifth Avenue—Ancient and modern paintings.
- Scott & Fowles, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch Masters.
- Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
- Arthur Tooth & Sons, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
- H. Van Slochem, 477 Fifth Avenue—Old Masters.
- Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.
- Boston.**
- Vose Galleries.—Early English and modern paintings (Foreign and American).
- Chicago.**
- Henry Reinhardt.—High-class paintings.
- Washington (D. C.).**
- V. G. Fischer Galleries.—Fine arts.
- Germany.**
- J. & S. Goldschmidt, Frankfurt.—High-class antiquities.
- Galerie Heinemann, Munich.—High-class paintings of German, Old English and Barbizon Schools.
- G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.

### London.

- Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
- Maggs Galleries—Rare Americana, engravings, autographs and rare books.
- Obach & Co.—Pictures, prints and etchings.
- Sabin Galleries.—Pictures, engravings, rare books, autographs, etc.
- Shepherd Bros.—Pictures by the early British masters.

Kouchakji Freres—Objects for collections.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

## SALES.

American Art Galleries, 6 East 23 St.—The Edwin Babcock Holden Collection of rare Americana and etchings, Apr. 21 to May 5, inclusive, at 2 and 8 o'clock each day.

The Holden Collection of rare china May 5, at 2 and 8 o'clock.



PORTRAIT OF A WOMAN.

By Franz Hals.

Which brought the highest figure, \$137,000, in the Yerkes Sale, ever obtained for a Picture at Auction.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Victoria Gallery.—Old masters.

### Paris.

E. Bourgey—Coins and medals.

Canessa Galleries—Antique works of art.

Hamburger Fres.—Works of Art.

Kleinberger Galleries—Works of Art.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Kirkor Minassian Gallery—Persian, Arabian and Babylonian objects for collection.

Carnegie Lyceum (Seventh Ave. and 57 St.)—The Anderson Auction Co. will sell representative paintings from the private collection of Mr. S. Hope-Johnstone and other collectors, Apr. 19, 20, at 8.30 o'clock.

Fifth Avenue Art Galleries, 546 Fifth Ave.—Bronzes, statuary and china; silverware, artistic furniture and several pianos, Apr. 21, 22, 23, at 11 a.m. and 3 p.m. each day.

Foreign and American paintings and watercolors, Apr. 21, 22, at 8.30 o'clock.

## EUROPE.

Paris.—Hotel Drouot.—M. Henri Baudoin, auctioneer; an unusually important collection of old pictures, Apr. 21.

Paris.—Hotel Drouot.—M. Lair Dubreuil, auctioneer; an important collection of antiques, marbles, bronzes, ivories, etc., from the collection of Dr. B., May 19-21.

## AN OFFER BEFORE SALE.

It has transpired that some time before the sale Duveen Bros. made an offer of \$1,300,000 for the pictures en bloc and that this offer was withdrawn previous to the final arrangements for the Yerkes sale for the reason that Duveen Bros. were not entirely satisfied as to the correctness of the attributions of some of the pictures.

## PROFITS AND LOSSES.

The story of changing fashions in pictures and carpets, in rugs and tapestries, in art objects, etc., is told in the following table of the prices paid in many instances by Mr. Yerkes for his treasures as compared with those they brought at the recent sale.

These figures have been secured by the expenditure of much time and labor in research and from the best sources available. They are not published as absolutely accurate in every instance, but with few exceptions they can be relied upon. In some cases Mr. Yerkes bought a number of pictures at one time for a lump sum, and frequently gave back others in exchange, so that it is impossible to figure the exact cost price to him of some individual examples.

Picture and Artist.	Cost	Brought at Sale.
"The Reconnaissance," Meissonier.	\$13,500	\$3,300
"Spring," Alma-Tadema.	37,500	22,500
"The Bookstall," Baron Leys.	8,000	2,600
"Pygmalion and Galatea," J. L. Gerome.	4,000	4,000
"Paul and Virginia," J. H. F. Van Lierus.	4,000	550
"Duke of Neubourg," A. Van Dyck.	10,000	2,300
"Malicious Monkey," J. G. Vibert.	7,500	4,300
"Landscape at Sunset," Geo. Inness (American).	1,500	8,400
"Frugal Meal," J. Israels.	6,500	19,500
"Calm on the Scheldt," P. J. Clays.	3,500	5,000
"Village Festival," L. Knaus.	25,000	10,600
"Path to Village," Corot.	3,500	6,800
"Environ—Ville D'Avray," Corot.	7,500	20,100
"The Fisherman," Corot.	30,000	80,500
"Morning," Corot.	24,000	52,100
"River Oise," Daubigny.	6,000	15,500
"Banks of the Oise," Daubigny.	6,000	17,500
"Pig Killers," Millet.	28,000	44,100
"Valley of Tiffange," Rousseau.	28,000	10,000
"Paysage de Berry," Rousseau.	18,000	26,100
"Going to Market," Troyon.	35,000	60,500
"The Tiger's Prey," Delacroix.	6,000	6,300
"Garden Party," Watteau.	8,000	9,900
"Toilet of Venus," Boucher.	20,000	25,500
"Rockets and Blue Lights," Turner.	130,000	129,000
"Grand Canal—Venice," Turner.	60,000	60,000
Portrait, Lady O'Brien, Reynolds.	40,000	20,200
Portrait, Joris de Coulery, Rembrandt.	40,000	34,500
"Portrait of Mrs. Ralph Willard," Romney.	5,000	6,100
"Philemon and Baucis," Rembrandt.	4,000	32,000
Portrait of Rabbi, Rembrandt.	25,000	51,400
"Raising of Lazarus," Rembrandt.	2,400	11,100
Portrait of Woman, Franz Hals.	35,000	137,000
"The Singers," Franz Hals.	15,000	23,500
"The Mill," Hobbema (attributed).	4,300	4,300
"The Ford," Hobbema.	37,500	10,000
"View in Westphalia," Hobbema.	25,000	48,000
"Glass Lemonade," Terburg.	10,000	10,300
"The Siesta," Jan Steen.	4,000	16,500
"Ixion and Hera," Rubens.	27,500	20,500
"Landscape With Cattle," Paul Potter.	10,000	13,500
"Landscape and Cattle," Paul Potter.	8,600	10,600
"Old Toper," A. Van Ostade.	800	32,400
"Interior With Figures," A. Van Ostade.	2,500	4,200
"Woman Peeling Carrots," G. Metsu.	2,000	2,800
Portrait, Young Girl, Ghirlandajo.	1,000	900
Portrait, Hans Gunder, A. Durer.	14,000	5,000
"Dancing in Barn," A. Van Ostade.	16,000	24,000
Portrait of Man.	5,000	9,100

Many of the pictures were sold to Mr. Yerkes by Durand-Ruel & Sons, notably the Millet "Pig Killers," which was painted by Millet for Mr. Durand-Ruel, Sr., on order.

### Rugs and Carpets.

The following cost and sale prices of some of the rugs and carpets in the sale will be found interesting:

	Cost.	Sold.
Arabic tomb rug.	\$10,000	\$10,200
Persian, XVI century.	15,000	9,500
Polish, XVI century.	12,500	12,300
Silk from Ardebil mosque.	15,000	35,500
Old Persian Ardebil mosque.	15,000	15,200
Bagdad, XVI century.	30,000	19,600
Persian State, XVI century.	30,000	33,000
Great mosque of Ardebil.	30,000	27,000
	\$157,500	\$162,300

## INDEPENDENT ARTISTS.

## Second Notice.

Only the more striking pictures in the first gallery in the first display of the Independent Artists, now on in the Galleries Nos. 29-31 West 35 St. until April 27, could be mentioned last week. Further study of these, as well as the oils in the second gallery and the large display of drawings in the third gallery, only confirms the impression gained by a first visit—namely, that while the exhibition has some strength, it is still too undigested and crude in the effect as a whole to give much definite promise of any resultant new art movement.

In the second gallery the works which call for mention are S. J. Woolf's "Bed Time," Charles Elbert's "Gull Rock," Elizabeth Grandin's "Dunes," E. L. MacRae's "Hudson River—March," George Bellows' "Blue Morning," J. C. McPherson's "Girl's Head," L. T. Dresser's "Lady in Velvet and Pearls," and Max Antlers' "Steaming Mountain." Also worthy of mention are Bolton Coit Brown's "Golden Day," W. Glackens' "Winter," Robert Henri's "Vigorous Dancer," Rockwell Kent's virile "Lobsterman," and a rich-colored effective landscape by M. Evergood Blashki. "The Bread Line," by Dorothy Rice, has undoubted vigor and power of characterization, but has been too hastily painted. There is much merit in the portrait of Miss Hetherington by Guy du Bois. The decorative drawings and old-fashioned costume pictures of Everett Shinn, as well as John Sloan's pictures of New York streets, have been seen before and are good to see again.

"In the Park," by Julius Golz, is strong, and Homer Boss in his "Portrait of a Young Woman" reflects his master, Henri. The Irish painter John Yeats shows a good portrait of an artist. Other fair to good pictures are shown by Albert Humphreys, James Preston, Edward Keeffe, Edmund Greasen, Walt Kuhn, Harriet W. Titlow, J. R. Koopman, Frank Nankivell, and Ernest Lawson.

Among the 345 drawings there are many charming and attractive numbers, as might be supposed, by Robert Henri, W. Glackens, Leon Dabo, Marianna Sloan, Florence S. Shinn, John Sloan, Jerome Meyers, E. L. MacRae, and the best of all by May Wilson Preston.

James B. Townsend.

## TEVANS vs. CLAUSEM.

"Tevans vs. Claus'em" is the title of a mock lawsuit which will be tried this evening before the alumni and students of the Henri School of Art in the Broadway Arcade. The case concerns a painting which "William Tevans," a well-known connoisseur, bought of an art dealer named "Clausem." "Tevans" discovered that the painting for which he paid a large sum is not a "Foamer B. Bullfinch" as represented, but a reproduction. The picture in the "Tevans-Claus'em" controversy is called "Close to Harlem."

Among those subpoenaed are "John D. Rockyfellow," a wealthy art connoisseur, and "F. Hopskijump Myth," an artist and expert on pictures.

## ATLANTA (Ga.)

The Architectural Arts League will hold its first annual exhibition in Taft Hall at the Auditorium May 2-11. The jury of selection has received assurances of liberal contributions from famous painters. Sculptors, and mural architects will also send specimens of their work.

## GLAMOUR AND PICTURE PRICES.

[F. G. Mather in Evening Post.]

By a curious coincidence a splendid Correggio, probably the finest example of this rare master that can ever come into the market, is now going begging in New York at about the price paid for the dearest of the Corots in the Yerkes sale. It would not be difficult to find fifty Corots as fine as the Fisherman; in fact, it has no appreciable superiority over its companion-piece, which at the same sale fell some twenty-eight thousand dollars short of the new Corot record. A finer example than either barely passed \$20,000. These facts show that auction prices, so far from serving as standards, are determined chiefly by non-economic and sentimental reasons. Mere rarity counts only in part. It would explain the astounding price of \$129,000 paid for Turner's bewitching Rockets and Blue-Lights. An example of this peculiar charm may never again come into the market. For the \$137,000 paid for a magnificent portrait by Frans Hals, rarity is an insufficient explanation. With a little diligence it would not be difficult to secure as fine a Hals for half the money. Note also that a number of pictures of very doubtful authenticity were bought at sensational figures, often by dealers, and you will see that Mr. Kirby was knocking down something other than the stock in hand.

What he was knocking down was, of course, the notoriety of the Yerkes name and the legend of the collection itself. The pictures appeared quite incidentally in the transaction, being not really the object, but merely the occasion, of the competition. Just as the sturdy Joneses when they move up in the world become the Grandison-Joneses, so these simple Corots and Halses and Turners are now become the Yerkes-Corots, the Yerkes-Halses, the Yerkes-Turners. In many instances the dealers have paid double the normal value of certain pictures because they know that hyphen can be resold for a substantial profit. Art is proverbially long, but unhyphenized pictures rarely fetch the long prices. Whether the Yerkes legend was worth what was paid for it last week is an idle inquiry. At least it was efficacious, and psychologically well compounded. Its ingredients were hints of Oriental splendor and domestic infelicity, titanic industrial operations in two continents just shaving at times the criminal code, a magnificent gift of the legendary collection, to this city promptly annulled by circumstances, and above all the glamour of ruthless force and unbounded money-spending. It is an edifying thought for those who rightly appreciate the importance of money that the legend of opulence is no idle elaboration of the imagination, but may posthumously be converted into new cash values.

But note that the unction of the legend can only be communicated to prepared minds. In this respect it borders on religion, which assumes a predisposition in the devotee. In other words, even notorious wealth can impose value only upon objects which already have the consecration of admitted expensiveness. We are used to thinking of Corots in five figures. As costly objects they are classic, like yachts or racing stables. Had not a recent sensational sale accustomed us to thinking of Frans Hals in six figures, it is doubtful if that dear old lady with the rheumatic hands would have made her amazing record.

Who ever heard of Baldassare Peruzzi? He merely built some of the most beautiful palaces in the world—we hate to think how the Yerkes house would strike him—and, after his greater contemporaries Raphael and Michael Angelo, he was the best painter in Rome. Well, a big and unwieldy picture by him somehow drifted in the Yerkes collection, and see how posterity rebuked that eager amateur for presuming to adventure beyond our common knowledge: this stately picture fetched \$600, which being interpreted is about thirty dollars a square foot, the frame thrown in. One of the fine products of the culmination of modern painting could not even find a museum imaginative enough to harbor it. But nobody ever called this artist "Papa Baldassare," or did he ever explain how he felt when rosy dawn began to appear. In general, the late Mr. Yerkes was both adventuresome and conventional in his tastes. Where he was incorrigibly original his estate has paid the penalty. He acquired some thirty Eastern rugs of the rarest and most beautiful type, and simply because the town does not yet know how expensive rugs ought to be, these fell far short in their value, and presumably were a losing investment. Let us hope that their owner drew his current profits in enjoyment of these gorgeously lovely fabrics.

It would be foolish to moralize too narrowly the somewhat grotesque phenomena presented by an auction of this kind. More reasonably one may recall that the matter lies apart from taste and a little apart from reason itself. Like many other illogical spectacles, it may be enjoyed even where it defies analysis. What is important to note is, psychologically that we are in the realms of sheer glamour, and practically that the prices have very little to do either with the intrinsic or the normal market value of pictures. We have to do, in short, with an enthusiasm quite isolated, and potent chiefly because of the relative ignorance of those whom it effects. The Yerkes sale is a sign of expansion in our art market—indubitably so—but not of advance in knowledge and in taste. Let us forget the odd romanticism of it all, let us recall the apology made by certain advanced critics when the Impressionist painters were blamed for effacing all definite objects in landscape. These painters, said the critics, are not painting objects at all, but the atmosphere intervening between the objects and the eye.

## WHAT THE DEALERS SAY.

**Mr. George Durand-Ruel of Durand-Ruel & Sons.**—"The sale was a great success. Good pictures sold well, and ordinary examples not so well, which was as it should have been."

**Mr. Emile Rey of Seligmann & Co.**—"I should pronounce the sale a great success. Good pictures sold well, as was to have been expected, and I believe the highest priced pictures were the cheapest. This was due to their superior quality, and those who were fortunate enough to secure them have a very fine investment. The tapestries were not of a quality which warranted very high prices, and were not especially interesting to our clientele. The carpets sold well."

**Mr. Hermann Schaus of William Schaus.**—"The sale was a superb one and passed the expectations of any one. It had to be a success with the presence and competition of half a dozen men who were the chief buyers."

**Mr. Julius Oehme.**—"The average of the sale was good. The fashion now seems to be one for old masters and pictures by the 'Men of 1830.' If these had not been in the sale it would not have been so great a success."

**Mr. Roland Knoedler of Knoedler & Co.**—"The sale was a most phenomenal success and its result passed all expectations. There was great rivalry for some of the best things, which caused the exceedingly high figures in certain cases. It was the same old story—Good pictures always sell well."

**Mr. Eugene Fischhof.**—"I was delighted with the success of the sale, which exceeded even my high expectations. The competition was spirited and the figures brought prove the constantly increasing values of pictures of good quality. The sale makes America the leading art mart of the world."

**Scott & Fowles.**—"We were not surprised at the result of the sale, because the collection contained some pictures of rare quality. Considering the collection was formed more than twenty years ago, it was really a wonderful one, and the result of the sale more than ever establishes the fact that there is a great demand for good Barbizon pictures. The sale proved that Mr. Yerkes' art possessions were really the salvation of his estate, proving again that good pictures always sell well."

**Mr. Henry J. Duveen, of Duveen Bros.**—"The sale, as regards the pictures was remarkable and most successful. The rugs and carpets did not sell as well—in fact not well at all."

**Edward Brandus.**—"The Yerkes collection was unquestionably most important in every way. It contained some pictures of the very highest quality, among which I consider the best were the two small examples of Franz Hals."

## CORRESPONDENCE.

## Pennell Answers Humphreys.

Editor American Art News.

Dear Sir:

I have but one answer to make to the charge brought against me by Dr. Humphreys, as quoted in your issue of March 19th, in which I am accused of having "maliciously thwarted the efforts of the Society of Art Collectors to hold a representative exhibition of American pictures in the Guildhall."

The charge is absolutely false. But as corroborative proof I quote a letter I have just received, and am authorized to publish, from Mr. A. G. Temple, the Director of the Guildhall Art Gallery, London.

(Copy.)

Art Gallery of the Corporation of London.

Guildhall, E. C.,  
March 29, 1910.

My dear Pennell:

In answer to your letter of to-night, it cannot be said that your actions had the effect of defeating the plan for the Society of American Art Collectors holding an Exhibition at the Guildhall this year; inasmuch as had you been entirely in accord with Dr. Humphreys in all his views in relation to an Exhibition of American Art, it would not have been held as the Corporation of London, in face of the important presentations and bequests which have enriched its permanent collection came to the conclusion, when the matter of any Exhibition at all came officially before it, that for this year, at any rate, it would not have its permanent collection disturbed (as would have had to be the case if any Special Exhibition had been held), and from the arguments used on the occasion of the debate upon the subject it is extremely doubtful whether an exhibition of any kind will be authorized by the Corporation next year, or even the year after.

Had the Corporation seen fit to authorize an Exhibition at the Guildhall of American Art this year, I venture to think I should not have had any difficulty in bringing your views and those of Dr. Humphreys into accord (knowing you both so well personally), with the result that what we were all endeavoring to accomplish, viz.: a thorough and comprehensive Exhibition of American Art in London, would have been brought about.

Yours sincerely,  
A. S. Temple, Director.

To Joseph Pennell, Esq.

So far, therefore, from "thwarting" in any way the scheme for holding the Exhibition presented by the Society of Collectors to the corporation, I was consulted both personally and by letter by the Chairman of the Library (Art) Committee and Mr. Temple, before and after the single occasion on which I met Dr. Humphreys, and my answer to the Corporation Officials was that the Society's Exhibition would be a good one, but not official, unless the Academy and other national bodies were represented and not complete unless all forms of fine art were shown, and I understand that paintings alone would be included by the Collectors' Society.

If to have urged such a scheme, as I proposed is a crime, I am proud to be guilty of it. But I urged also the acceptance of the Collectors' scheme hoping as an alternative, that it might be possible.

I have been trying for four years to bring an American Exhibition about, and the fact is perfectly well known. And this action by Dr. Humphreys is the reward I receive for endeavoring to arrange, to quote Mr. Temple, "a thorough and comprehensive Exhibition of American Art in London."

I am, sir, yours,

Joseph Pennell.

3 Adelphi Terrace, London.

March 30, 1910.

## ANCIENT PAINTINGS SALE.

There will be a sale at auction at the Hotel Drouot on Thursday next, Apr. 21, of an unusually important collection of old pictures, including examples of Cranach, Cuyp, Guardi, Van der Helst, Huet, Lepicie, Maes, Morelles, Netscher, Patenir, Prud'hon, J. Ruysdael, D. Teniers, J. Van Loo and Boilly, and of German, Flemish, Dutch and Italian primitives and XVIII Century drawings and watercolors. The illustrated catalogue can be seen at the American Art News office and cable orders will also be taken there. The auctioneer is M. Henri Baudoin and the expert M. Jules Feral.

## EXHIBITION CALENDAR FOR ARTISTS.

AMERICAN WATERCOLOR SOCIETY, 215 West 57 Street.  
Forty-second Annual Exhibition.

Exhibits received ..... Apr. 15-16  
Opening of Exhibition ..... Apr. 24  
Closing of Exhibition ..... May 22

CARNEGIE INSTITUTE, Department of Fine Arts, Pittsburgh, Pa.

Press view ..... April 27  
Opening of exhibition ..... April 28  
Closing of exhibition ..... June 30

THE ART INSTITUTE OF CHICAGO, Chicago, Ill.

Twenty-second annual display of watercolors, pastels, etc.

Entry blanks must be received by April 26  
New York works collected by W. S. Budworth, April 25-26  
Philadelphia works collected by C. F. Haseltine, April 25-26  
Boston works collected by Doll & Richards, April 25-26  
Opening of exhibition ..... May 10  
Closing of exhibition ..... June 8

## WITH THE ARTISTS.

An exhibition of works by women sculptors under the patronage of Mesdames John W. Alexander, Daniel Chester French, Dunlap Hopkins, Thomas Hastings, Edward Robinson, Samuel Untermyer, Cornelius Vanderbilt, Sr., and Frederick Vanderbilt, opened at the School of Applied Design for Women, No. 160 Lexington Avenue, with a reception on Thursday afternoon, and will remain open to May 7, next. Notice will be made next week.

Augustus Koopman returned last week from Europe and is at the Players' Club.

Alphonse Jongers, who has been ill and in Bermuda for the past three months, where he is recovering from an operation for appendicitis, will return to his 67th Street studio in about a fortnight to complete the portrait of Mrs. Charles Head, of Boston, which he started before his illness, and to work on other commissions.

Percival Rosseau sailed on Thursday on "La Provence," and upon arrival in France will go at once to his country studio at Rolleboise on the Seine, where he will paint during the summer. The artist has now on exhibition at the Knoedler Galleries a picture entitled "Pointers"—depicting two hunting dogs standing in a beautiful landscape, soft and harmonious in color, and with lovely distance effect.

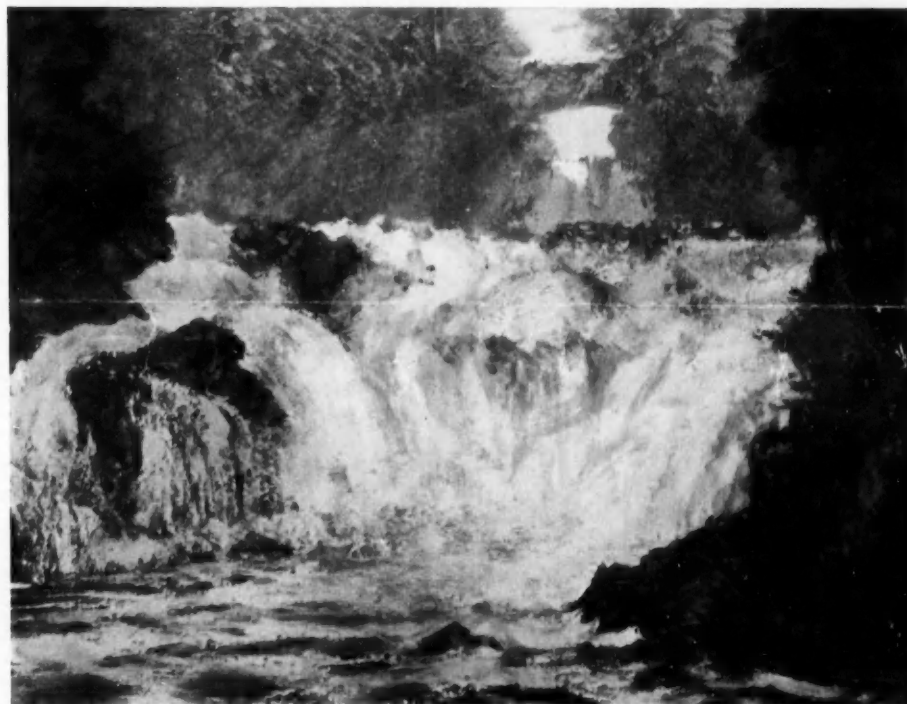
Joel Nott Allen has been commissioned to paint a half-length portrait of the late Justice David J. Brewer. Mr. Allen is at work on a full-length standing portrait of Mrs. John Ferguson (Miss Dona Beach) in Spanish costume, who, it will be remembered, danced for the artists in Mr. Allen's studios a few weeks ago. The artist's portrait of his wife, now in the Spring Academy, has been purchased for the National Gallery by Mr. W. T. Carter, of Washington, D. C.

An exhibition of recent works by Charles Vezin will open at the Salmagundi Club on April 21, to continue until April 30.

In the studio of Mr. M. J. Rougeron in the Knox Building there is now a superior example of the work of the great French architectural painter, Robert, which has a curious history. M. Rougeron, who is the son of the late J. Rougeron, the well-known French artist, is himself an artist, but has been devoting himself of late years to the restoration and expertising of old pictures, in which he is an adept. On a recent trip to Vassar College he was given this old picture to restore and soon discovered its great beauty and value. The picture is to be loaned to the Metropolitan Art Museum for exhibition.

Irving R. Wiles has returned from Philadelphia, where he painted a portrait of the young son of Mr. F. E. Clark. Mr. Wiles expects to sail for England early in June for a short stay. His daughter, Miss Gladys Wiles, will accompany him.

James Wall Finn has completed the decorations for the home of Colonel John Jacob Astor, 840 Fifth Avenue, on which he has been at work for the past few months. He has already left town for his summer home at Easthampton, L. I., although he will be at his New York studio two days each week during the summer.



"THE WATERFALL."  
By Gifford Beal.

Gilbert White sails for a two weeks stay in Bermuda.

Signor Piero Tozzi gave a reception on Wednesday at his 57th street studio, when he showed his recently finished portrait of Miss Worden. Among those present were Mr. and Mrs. J. W. Alexander, Mr. and Mrs. Andrew Carnegie, Mr. Thomas B. Clarke, Duke Dandes, Mrs. Foxhall Keene, Samuel Isham, Mrs. Benj. Guinness, Mr. and Mrs. Paul Cravath, Mrs. Frederick W. Nathan and Messrs. Henry Osborne Taylor and J. Frederick Pierson.

Miss Frances Grimes, the sculptress, expects to spend the summer in Plainfield, N. H. Her studio there will be an old building formerly used as a mill, and owned by Mrs. Davidge.

Daniel Chester French has lately executed a memorial tablet in bronze to Alice Freeman Palmer, for the chapel of the University of Chicago.

Miss Baxter gave a small impromptu exhibition at her Sherwood studio on Tuesday afternoon last.

## SALMAGUNDI'S GETAWAY.

The annual "Getaway Dinner" of the Salmagundi Club was held on Monday evening at the clubhouse. The Club's retiring Art Committee, composed of Granville Smith, Ernest Peixotto, Albert L. Groll, Edward Penfield and R. D. Gauley, were the guests of honor, since the affair commemorated the close of their two years of faithful service. During the evening much merriment was furnished by a skit written by Charles Battell Loomis, entitled "Salome Gundi," in which the painting of "Salome" suddenly came to life when the grocer's collector appeared with a bill. Speeches were made by the Club's President, F. K. M. Rehn, MacGregor Smith, Charles Vezin, Charles Battell Loomis, Peter Newall, Granville Smith, Samuel Shaw and E. L. Furguson.

## ANNUAL FAKIR'S SHOW.

The Annual Fakirs' Show closed yesterday at the Fine Arts Building in West 57 St. The Fakirs, all of whom are students in the Art Students League, say that this was the most successful exhibition of its kind yet held.

Over a hundred canvases at the present Academy were caricatured, many of them very cleverly.

## PORTRAIT DISPUTE SETTLED.

The dispute between Mr. George J. Gould and Mrs. Benjamin C. Porter, widow and executrix of the late portrait painter, as to the price to be paid for an unfinished group portrait of Mrs. Gould and her two younger children, painted by Mr. Porter just before his death, has been settled without its coming to court. The story of the dispute was published exclusively in last week's ART NEWS. It is understood that Mrs. Porter put a value of \$21,000 on the canvas, for which the price had not been stipulated when the order for the picture was given, and based her contention on the ground that as Mr. Porter had previously been paid \$7,000 for a single full-length life-size portrait of Mr. Gould himself, a group of three full-length life-size portraits should be worth three times that sum. It is also understood that Mr. Gould and Mrs. Porter were satisfied with a compromise effected by their respective attorneys. As said last week the canvas is an unusually effective one—perhaps the best that the late artist ever painted—and is almost a modern Gainsborough.

## MRS. WHITNEY'S COMPETITION.

A Competition in Sculpture has been offered by Mrs. Harry Payne Whitney. Four designs have been chosen: (1) a Drinking Fountain, suitable for erection on a city street, to be made from any preferred stone and cost not to exceed \$2,000. (2) A Garden Figure. (3) A pair of Andirons suitable for an antique fireplace. (4) A sketch for a Mural Decoration on the subject "Twilight."

The prizes in each of the four classes are \$100, \$50 and \$25, respectively. All sketches must be submitted at the studio of Mrs. Whitney, 19 Macdougall Alley, on May 10. They will be examined and judged by a jury composed of James Earle Fraser and Chester Beach, Sculptors; H. C. Cushing, painter, and William A. Delano, architect. After the awards have been made, the prize-winners, as well as other works adjudged by the jury to be sufficiently meritorious, will be on exhibition at 19 Macdougall Alley for one week. Further details of the contest may be obtained from the Art Students' League.

## METROPOLITAN MUSEUM.

Recent accessions have brought to the Metropolitan Museum many valuable antiques, ceramics, medals, plaques and examples of furniture and woodwork. Among those who have made gifts recently are Otto H. Kahn, Thomas F. Ryan, J. Pierpont Morgan, Thomas L. Elder, George Beck, Mrs. Edward D. Adams, Kouchakji Freres, Miss Lucy Chauncey and others.

The fourth example of Auguste Rodin to be acquired by the Museum is the "Pygmalion and Galatea," given by Thomas F. Ryan in memory of William M. Laffan.

In sculpture a bronze statuette, "Water Nymph," by B. L. Pratt, of Boston, is a purchase. A bronze medallion, "Ralph Waldo Emerson," by Victor D. Brenner, is the gift of R. T. Haines Halsey. Two Tassie medallions, "The Duke of Cumberland" and "Dr. John Hunter"; eighteen other Tassie heads and 140 Wedgwood plaques of the late eighteenth century are also a purchase.

The trustees announce that hereafter the Museum will be open on Sunday until 6 p. m., in winter as well as summer.

The National Arts Club has acquired for its permanent collection one of the most representative canvases by Louis Mark, the Hungarian impressionist, called "In the Garden."

The exhibition of his works, which recently closed in the galleries of the Arts Club, opened in the Albright Gallery, Buffalo, April 7. Mr. Mark has been elected to Life Membership in the National Arts Club.

## SALMAGUNDI THUMB BOX.

Last, but not least, of the season's exhibitions at the Salmagundi Club is the "Thumb Box," which opened last week to continue through Monday.

The exhibition contains nearly six hundred sketches and is well worth a visit, as it represents many of the best artists, examples of whose work may be purchased at ridiculously low prices. Many of these little works were painted direct from nature and show more spontaneity, life and strength than is often found in larger and more important canvases.

A life-size canvas, showing three generations of the family of ex-Governor Murphy of New Jersey, has just been completed by William T. Smedley.

Among the most interesting of exhibitions on at the present is that of Frank Bicknell's landscapes, at a local gallery. Mr. Bicknell will leave for Old Lyme May 1, but will spend July and August on the Maine coast.

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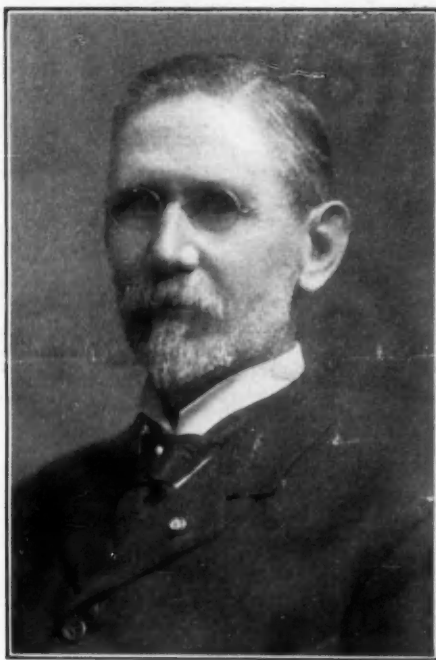
## LESSONS OF YERKES SALE.

The Yerkes Sale is now in the past, with the astonishing grand total for the art treasures of \$2,207,866.10, the largest total of any art auction in history, save only that of the three San Donato sales. The lessons it teaches can be learned from a study of our story of the sale in detail and especially from our table of the advance and depreciation in the prices of certain of the pictures and rugs and carpets, compiled with much care and labor and to be found elsewhere in this issue.

The result of the sale itself is one of which New York may well be proud, and this result—which has astonished even the most optimistic of dealers and collectors—surpasses any previous art auction in America. This result also establishes New York as perhaps the chief art mart of the world—certainly a rival of London and Paris.

Whether certain of the high figures can be considered as a sure or fair estimate of values is another question, and whether excitement and adroit advertisement did not have too much to do with some of these high prices, if not the final results, is still another question.

## A GOOD AUCTION RECORD



MR. THOMAS E. KIRBY.

Thomas E. Kirby was the General who commanded the forces which arranged the Yerkes Sale, and whose management and ability, control of his audiences and cleverness in preparing and presenting the preliminary announcements of the sale, had much to do with its phenomenal success. Although a native of Philadelphia he has resided so long in New York as to have entirely overcome any possible inherited slowness.

He began life as a general utility boy in the old Philadelphia auction firm of Thomas & Co. when twelve years old, filled successively every position in their salesrooms, and coming to New York in 1876 accepted a position with the old auction house of George A. Leavitt & Co. The next year he organized a series of auction sales for Vantine & Co., in the cities of Washington, Boston, Philadelphia and St. Louis, fitted up auction rooms, arranged first views and receptions, etc., and succeeded, not only in realizing some \$50,000 for the firm, but first introduced the art of the Orient to American collectors.

Mr. Kirby then joined forces with the late well beloved and widely mourned John Ortgies, and many important sales were held at their galleries. The American Art Association was formed in 1882, with Mr. Kirby, Mr. James F. Sutton and the late Austin Robertson as partners. Mr. Robertson went to China and Japan as the new organization decided on an Oriental art department. The Association later on was made a stock company and certain eminent collectors and art patrons became interested in it, but Messrs. Sutton and Kirby have continued their large interests, and Mr. Kirby has been and remains the active partner and manager.

## Sales of the Past.

From 1885 to 1889 the Association held annual exhibitions of American pictures and distributed money prizes to the amount of \$30,000, made up by contributions from the late Cornelius Vanderbilt, W. T. Walters, Samuel P. Avery, William H. Fuller, J. J. Little, Quincy A. Shaw of Boston and Benjamin Altman.

It was in 1885 that the series of art auctions began under the auspices of the Association and was managed by Mr. Kirby, which have been the most important in quality and the amounts realized ever held in America, while

some have brought in more money in the aggregate than any, save three in Europe, in history, and the last, the Yerkes Sale, has resulted in the greatest total save one—the San Donato—in the world's history of art auctions.

A list of these great sales in each of which the totals amounted to more than a quarter of a million dollars will be found elsewhere.

The most important and largest of these sales were, as the table shows, and successively the first Seney sale of 1885, the Mary J. Morgan of 1886, the A. T. Stewart of 1887, the second Seney of 1891, the Robertson partition of 1891, the William H. Stewart of 1898, the Thomas B. Clarke of 1899, the Henry G. Marquand of 1903, the Thomas B. Waggaman of 1905, the Heber Bishop of 1906, the first Henry of 1907, the Henry Graves of 1909, the John T. Martin, also of 1909, the second Henry of 1910, and lastly the Yerkes of 1910.

Older art lovers will recall art auctions before these, notably the Ladd, John Taylor Johnston, Wolfe Harper, Marshall O. Roberts, and the two Spencer sales of pictures, but these, although considered wonderful in their day, were small affairs as compared with the art auctions of the past twenty-five years, and whose quality and results have made the metropolis even more than London and Paris the art auction mart of the world.

## A Clever Manager.

In an article in the "World's Work" for May, 1905, a writer, reviewing the life of Mr. Kirby in its association with the great art auctions of the past quarter of a century, says in part: "No one, unless he has had a peep behind the scenes, can realize the enormous amount of labor which has to be done, before the contents of such a mansion as that of the late Henry G. Marquand" (to this can be added that of the late Mr. Yerkes) "can be presented to the investigation of the public, with the complete intelligibility and display that characterized the Marquand (and also the Yerkes) sale. This is supplemented by the work of making arrangements and conducting private views and subsequent exhibitions, and the sending forth of judiciously extensive and continually varied advertisements."

The reputation which the American Art Association has gained for the management of these details is due to the initiative and the personal direction of Mr. Kirby. He knows and understands the manner and method of approaching and deftly influencing, without seeming so to do, the tone of the press toward the Association and its sales and exhibitions. He knows the art critics, writers and reporters personally, their abilities and peculiarities, their merits and their foibles, and he is not unaware of the characters and temperaments of the owners, the managing and even the city editors of the great dailies. He realizes the thirst for news on the part of the press, and he slakes this thirst with timely draughts of information.

## Power of the Press.

The history of New York's art auctions is also the history of the part the press has played to make them successful, not alone in the regular advertising columns, but in the editorial and news columns as well. The theatrical syndicate has no such press agent as Thomas E. Kirby.

The "World's Work" writer goes on to say: "Mr. Kirby's methods are not novel. Even the clever idea of making

the first view an occasion of social importance was practised by Christie's in London more than a century ago. Mr. Kirby's originality consists, on the one hand, in being the first to introduce into this country a combination of the methods employed abroad and on the other in carrying each of them nearer to perfection.

## Great Auction Prices.

Not only did the Yerkes Sale have the largest total of any art auction in history, save only the San Donato, as far as can be ascertained by diligent search of catalogues and records, but it also gained the highest prices for individual pictures sold at auction.

The Franz Hals "Portrait of a Woman" brought the highest price (\$137,000) ever given for a painting at public auction in the world, and the picture by Corot, "The Fisherman," also brought the highest figure (80,500) for which any painting by any of the Barbizon masters was ever sold at public auction or at private sale. No example of Turner ever sold at auction approached the figure of \$129,000, given for his "Rockets and Blue Lights," in the sale.

Tryon's "Retour de la Frme," now owned by Mr. Stotesbury, of Philadelphia, was purchased by Mr. Hermann Schaus at the first Henry sale in New York in 1907 for \$65,000—the record figure for a Barbizon picture at auction until last week.

Few pictures by the modern Dutch masters have ever brought a higher price at auction than did Joseph Israels' "Frugal Meal," \$19,500, but this high figure was overtopped at the Waggaman sale of 1905, at which Mr. Hermann Schaus paid \$44,000 for Mauve's "Sheep Coming Out of Forest," now owned by the estate of Mrs. Bishop Potter.

The record high auction prices for single pictures at New York auctions preceding the Yerkes were as follows: "Blind Tobias," by Millet; second Seney sale, \$40,500.

"The Shepherdess," by Millet; Mrs. S. D. Warren sale, \$23,500.

"Charcoal Burner's Hut," by Th. Rousseau; Wm. H. Fuller sale, \$36,500.

"L'Eminence Grise," by J. L. Gerome; J. J. Stebbins sale, \$13,700, and Mrs. Warren sale, \$16,000.

"The Communicants," by James Breton; Mary J. Morgan sale, \$45,500.

"The Missionary's Story," by Vibert; Mary J. Morgan sale, \$25,000.

"Fancy Figure," by Charles Bargue; Mary J. Morgan sale, \$12,300.

"Friedland, 1807," by Meissonier; A. T. Stewart sale, \$66,000.

"The Horse Fair," by Rosa Bonheur; A. T. Stewart sale, \$53,000.

"The Game Laws," by Meissonier; James A. Stebbins sale, \$26,300.

"Choice of a Model," by Fortuny; W. H. Stewart sale, \$42,000.

"La Danse des Amours," by Corot; Charles A. Dana sale, \$36,000.

"Gray Lowery Day," by George Inness (American); Thomas B. Clarke sale, \$15,000.

"In the Adirondacks," by A. H. Wyant (American); Thomas B. Clarke sale, \$8,000.

"A Reading From Homer," by Alma-Tadema; Marquand sale, \$30,300.

"Portrait, Mrs. Gwyn," by Hoppner; Marquand sale, \$22,000.

The celebrated Peach Blow vase in the Mary J. Morgan sale brought \$18,000; an Ostrich Egg vase in the Waggaman sale, \$2,400, and a Turquoise vase in the Dana sale, \$3,300. Mr. Dana himself paid \$1,900 for the same vase, a record price at the time.

In the history of rug and tapestry auctions in America, the highest figure reached was \$38,000, paid for an antique Persian rug in the Marquand sale.

There have been many other high figures obtained in art auctions the past twenty-five years in New York, but the above are the highest and most famous. It is interesting to compare them with the individual prices obtained at the Yerkes sale.

## THE GREAT YERKES SALE

## Third Session.

There was a sense of reaction in the atmosphere of the hall on the third evening of the sale, following the excitement and phenomenal prices of the second session. Although, on the whole, the pictures offered were not so important as on Wednesday, yet the grand total of the evening was the high one of \$595,300. This total was largely due to the high figure gained by Franz Hals' "Portrait of a Woman," which brought the phenomenal figure of \$137,000, the highest figure, as far as careful search of records can show, ever obtained for a single canvas in the history of art auctions.

This fine example, which is said to have cost Mr. Yerkes only \$13,500, was bought by Knoedler and Co. The titles, artists, names of buyers and prices follow:

"A Thief Steals from a Thief," Brueghel, A. Preyer	\$575
"Fill the Well After the Calf is Drowned," Brueghel, A. Preyer	575
"The Bacon is Too Good for Your Mouth," Brueghel, A. Preyer	575
"As Full as an Egg," Brueghel, A. Preyer	575
"Portrait of a Man," Clouet; Knoedler & Co.	4,650
"Portrait of Francois, Duc de Bretagne," Cornille; Otto Burnet, agent	5,000
"A Chief Magistrate of Amsterdam," Holbein the Younger; Otto Burnet, agent	5,000
"The Evening School," Gerard Dou; L. E. Ellis	2,500
"The Hermit," Gerard Dou; F. Hermann	2,500
"The Hermit," Van Staveren; Philip Berolzheimer	950
"Boy Blowing Bubbles," Van Mieris; E. Fischhof	1,050
"Portrait of a Lady," Van Mieris; E. Fischhof	2,660
"The Holy Family and the Sparrow," Raphael; Mrs. J. W. N. Cardeza	6,200
"Woman Cleaning Carrots," Metsu; Kleinberger Galleries	2,800
"The Letter," Metsu; Kleinberger Galleries	17,100
"Head of Old Woman," Denner, W. M. Blank	4,000
"Portrait, Young Girl," Gbirlandajo; W. Payne	900
"Hans Guder of Nuremberg," Durer; F. Hermann	5,000
"Portrait of Gentleman," De Keyser; Carl Glucksmann	1,900
"Portrait of a Lady," Holbein the Younger; P. Berolzheimer	1,300
"The Fool," Holbein; Mrs. J. W. N. Cardeza	1,000
"Portrait of a Man," Van Craesbecke; Knoedler & Co.	1,950
"The Alchemist," Van Craesbecke; Knoedler & Co.	1,350
"On the River," Van Goyen; C. Glucksmann	1,550
"Landscape by a River," Van Goyen; P. F. N. Buhler	150
"Landscape by a River," Van Goyen; F. Charles	850
"Village on the River," Van Goyen; Tooth & Sons	2,600
"Virgin and Child Enthroned," Memling; F. N. Buhler	150
"Peasants Merry-making," Dusart; Knoedler & Co.	1,450
"The Watering Place," Wouvermann; E. Fischhof	4,100
"Portrait of a Rabbi," Rembrandt; W. Seaman, agent	51,400
"Portrait of Joris de Couclery," Rembrandt; Seligmann and Co.	34,500
"Philemon and Baucis," Rembrandt; Scott & Fowles Co.	32,000
"Resurrection of St. Lazarus," Rembrandt; E. Brandus	11,100
"Portrait of a Man," Bol; W. W. Seaman, agent	9,100
"Portrait of a Woman," Hals; Knoedler & Co.	137,000
"The Singers," Hals; Seligmann and Co.	33,500
"The Violin Player," Hals; E. Brandus	16,100
"The Singing Girl," Hals; E. Brandus	16,100
"The Old Mill," Hobbema; Dowdeswell & Dowdeswell	3,900
"A View in Westphalia," Hobbema; Scott & Fowles Co.	48,000
"The Mill," Hobbema; H. L. Pratt	4,300
"The Ford," Hobbema; Duveen Bros.	10,000
"Threatened Storm in Summer," attributed to Hobbema; W. Blank	700
"The Road to the Cottage," attributed to Hobbema; P. Berolzheimer	1,100
"Landscape," Ruysdael; T. J. Blakeslee	2,100
"In the Forest," Waterloo; P. Berolzheimer	1,450
"The Social Glass," De Hooch; A. Preyer	4,000
"An Interior," De Hooch; Dowdeswell & Dowdeswell	12,800
"The Music Party," De Hooch; Seligmann and Co.	7,400
"The Glass of Lemonade," Ter Borch; Knoedler & Co.	10,300
"Sunset," Jan Both; H. N. Koster	900
"Portrait of a Lady," Bronzino; A. Brech	2,000
"The False Players," Jan Steen; Kleinberger Galleries	6,100
"The Siesta," Jan Steen; Kleinberger Galleries	16,500
"Christ Driving Traders from Temple," Jan Steen; H. Steinmeyer	3,500
"Boors Merry-making," Jan Steen; E. Brandus	9,300
"Wolfgang, Duke of Neubourg," Van Dyck; Mrs. J. W. N. Cardeza	2,500
"Two Apostles," Rubens; P. Berolzheimer	4,200
"Ixion and Hera," Rubens; H. Steinmeyer	20,500
	\$595,300

## Fourth Session.

The last session of the sale of pictures was in the nature of a clearance of all that remained after the greater examples had been disposed of. As a result, there was a smaller attendance of curiosity seekers, and even collectors and dealers, than on the preceding

evenings and a far smaller total. This however, \$165,900, for some 52 numbers, would have seemed large at any other than such a phenomenal sale.

There were many attributions in this last evening's sale, which fact also aided in keeping down the total. Some high figures were reached, however, and the sale ended well.

The titles of pictures, artists, buyers and prices follow:

"Madonna and Child," Mabuse; R. H. Lorenz, agent	\$200
"Portrait Caesar Borgia," Pinturicchio; Otto Burnet, agent	375
"Virgin and Child," School of Brussels; D. P. Platt	250
"Landscape with Man on Dappled Horse," Cuyt; Dowdeswell & Dowdeswell	3,100
"Landscape," unknown; E. Fischhof	3,300
"Landscape," Wyants; E. Fischhof	1,200
"Still Life," de Heem; Otto Burnet, agent	650
"Crossing the Creek," Berchem; Blank	200
"The Red Bull," Potter; J. Epstein	300
"Gray Bull," Potter; Mrs. Charles	200
"Landscape with Cattle and Figures," Potter; Kleinberger Galleries	13,500
"Landscape and Cattle," Potter; Duveen Brothers	10,600
"Interior of a Stable," Isaac Van Ostade; E. Fischhof	1,400
"The Itinerant Musician," Isaac Van Ostade; Seligmann and Co.	1,900
"The Old Toper," Adriaen Van Ostade; Scott & Fowles Co.	2,400
"Room with Men Drinking," Adriaen Van Ostade; Knoedler & Co.	4,200
"Dancing to Music," Adriaen Van Ostade; Scott & Fowles Co.	3,900
"Dancing in the Barn," Adriaen Van Ostade; Scott & Fowles Co.	24,000
"The Skittle Players," Adriaen Van Ostade; Knoedler & Co.	10,700
"The Lesson on the Flute," Teniers the Younger; Mrs. Charles	1,100
"The Guard-Room," Teniers the Younger; E. Fischhof	2,000
"Reckoning the Score," Teniers the Younger; J. Henderson	1,150
"Temptation of St. Anthony," Teniers the Younger	3,500
"Noon-Day Rest," Van de Velde; J. T. Keresey	275
"Landscape with Figures and Cattle," Van de Velde; Kleinberger Galleries	3,400
"Firing a Salute," Van de Velde the Younger; Otto Burnet, agent	2,200
"Calm on the Bay," Van de Velde the Younger; Dowdeswell & Dowdeswell	2,200
"In the Harbor," Van de Velde the Younger; Mrs. Charles	1,000
"The Old House," Van der Heyden; E. Fischhof	3,200
"Market Day in Rotterdam," Van der Heyden; Otto Burnet, agent	1,300
"The Village," Van der Heyden; J. Henderson	850
"Dutch Channel by Moonlight," Van der Neer; E. Fischhof	500
"Twilight," Van der Neer; J. Henderson	600
"Lady and Child," Egton van der Neer; J. W. Buhler	500
"Venice," Guardi; Harry Payne Whitney	1,250
"Venice," Guardi; Harry Payne Whitney	1,250
"Wedding of the Doge," Guardi; J. Henderson	1,725
"Grand Canal at Venice," Guardi; Harry Payne Whitney	20,000
"Fruit," Mignon; A. Preyer	450
"Portrait of a Medici Princess," Sustermann; E. Brandus	1,250
"Madonna and Child," Verrocchio; T. J. Blakeslee	1,000
"Apostles After the Crucifixion Worshipping in Cave," De Patinir; E. Fischhof	550
"Madonna and Child in Glory," Murrillo; M. Beck	1,700
"Madonna and Child in Glory," Murrillo; Botticelli; Otto Burnet, agent	1,550
"Mystic Marriage of St. Catherine," Luini; C. B. Miller	575
"Virgin and Child," Previtali; J. W. Buhler	1,750
"The Annunciation," Solario; Scott & Fowles Co.	11,300
"Adoration of the Magi," School of Van Eyck; Blank	750
"Adoration of the Magi," Bouts; Scott & Fowles Co.	4,200
"History of St. Augustine," Gerard David; J. W. Buhler	2,500
"Tobias and the Angel," Flinck; Blank	1,100
"Abraham Entertaining the Angels," Aart de Gelder; T. J. Blakeslee	1,750
"A Seaport," Claude Lorraine; Durand-Ruel	1,300
"The Adoration," Bartoli; Harry P. Whitney	3,200
"Visit of the Shepherds," Peruzzi; Henry Reinhardt	600
Total—First Session	\$162,950
Second Session	769,200
Third Session	595,300
Fourth Session	165,900
Grand Total Sale of Pictures	\$1,693,350

## Rugs.

"Apostles After the Crucifixion Worshipping Old rug of northern Persia; W. E. James	\$1,100
"Prayer Carpet of Damascus; B. Benguiat	2,250
Sixteenth century Persian fragment; Capt. J. R. De la Mar	3,400
Old Persian prayer carpet; Kelekian	2,000
Perso-Arabic tomb carpet; R. H. Lorenz	10,200
Old carpet of western Persia; Metropolitan Museum	5,600
Very old Persian fragment; Cottier & Co.	5,600
Persian carpet of sixteenth century; Kelekian	9,500
Persian carpet of sixteenth century; Duveen Bros.	5,200
Saracenic carpet, fifteenth century; Gullabi Gulbenkain & Co.	5,500
Persian carpet, sixteenth century; S. M. Milliken	3,600
Polish carpet of sixteenth century; Brayton Ives	4,700
Polish carpet of sixteenth century; R. H. Lorenz	3,500
Polish carpet sixteenth century; Kelekian	12,300
Polish carpet sixteenth century; J. Winthrop	3,500
Polish carpet sixteenth century; E. W. James	7,700
Silk carpet from Ardebil Mosque; Duveen Bros.	35,500
Old Persian carpet, Ardebil Mosque; Metropolitan Museum	15,200
Old Persian carpet, silver ornamentation; R. H. Lorenz	5,100
Persian carpet sixteenth century; R. H. Lorenz	16,000

Persian carpet sixteenth century; Duveen Bros.	\$9,600
Persian carpet sixteenth century; R. H. Lorenz	6,700
Persian carpet fifteenth century; J. B. Trevor	5,200
Old mosque carpet, northern Persia; R. T. Crane, Jr.	5,200
Old mosque carpet, northern Persia; R. T. Crane, Jr.	5,200
Heavy carpet, attributed fifteenth century; Mrs. Chadbourne	4,400
Hispano Mauresque mosque carpet; Capt. J. R. De la Mar	8,600
Bagdad carpet, sixteenth century; Metropolitan Museum	19,600
Persian state carpet, sixteenth century; Seligmann and Co.	33,000
Great mosque carpet of Ardebil; Capt. J. R. De la Mar	27,000
Total	\$281,950

## Tapestries.

Gobelins, "Neptune and Amymone," R. H. Lorenz	\$4,000
Gobelins, "Vulcan and Venus"; R. H. Lorenz	17,700
Gobelins, "The Rape of Europa," Duveen Bros.	12,300
Gobelins, "Pluto and Proserpine"; Hugo Blumenthal	5,200
Brussels Cloth of Gold; Duveen Bros.	6,600
Flemish, "Mercury Entrusting the Infant Bacchus to the Nymphs of Nicaea," Lillian Nordica Young	1,000
Flemish, "Alexander and Roxana"; R. H. Lorenz	950
Brussels, "Winter Landscape"; Stewart Duncan	1,000
Brussels, "Merry-making in an Inn Yard"; R. H. Lorenz	4,300
Brussels, "A Bridal Party"; Stewart Duncan	1,100
Brussels, "Winter Cheer"; Stewart Duncan	1,100
Brussels, "Landscape with Figures"; W. H. Johnson	850
Brussels, "An Open Air Carroussel"; W. H. Johnson	850
Total	\$56,950
Total—Pictures	\$1,693,350
Rugs and tapestries	338,900
Grand Total, Pictures and Rugs	\$2,032,250

## SALE AT HOUSE.

## First Day.

At the first sale session on Monday, at the Fifth Ave. house, 250 catalogue lots were sold, bringing \$31,931.50.

For the most part these were minor articles brought over from Mr. Yerkes' London house. There was nothing sensational in the prices paid, but there was an appreciation in almost every instance.

Mr. Cornelius Vanderbilt bought ten of the French and Italian wax portraits, ranging in price from \$25 to \$100 each. The highest figure, \$2,850, was paid for two Renaissance bronzes.

The house and art galleries were offered at an upset price of \$1,400,000, but as there were no bids the sale was adjourned until April 29. The stable was sold for \$29,600.

## Second Day.

Statuary, furniture, art furnishings and ornaments were sold at both afternoon and evening sessions of the sale at the residence on Tuesday last. McMonnies' "Bacchante," a bronze replica, went for \$8,000 to a Boston purchaser who purposes loaning it to the Boston Museum. The Public Library of Boston cast out, on grounds of morality, the original statue some years ago.

Houdon's life-size bronze of Diana went for \$51,000, highest figure of the day, to Duveen Bros. Mr. Thomas F. Ryan secured the two examples of "Cupid and Psyche" and "Orpheus and Eurydice," by Rodin, which he will present to the Metropolitan Museum, for \$1,800 and \$2,000 respectively. Mr. Samuel Untermyer purchased for \$2,000 Falconet's "Bacchante," which cost Mr. Yerkes \$32,500. Other statuary sold were the marbles "Crouching Venus," at \$500, Gerome's "Pygmalion and Galatea," at \$725, Depina's "Preparing for the Bath," at \$550, and two antique marble busts at \$1,100 and \$1,150 respectively.

The interior decorations of the Japanese room, which cost \$10,000 in 1895, sold to an unknown buyer for \$200. The great Louis XV bedstead by Zweiner of Paris, which is said to have cost \$40,000, sold to Capt. De La Mar for \$4,100, two large Italian bronze torches brought \$1,400, Mrs. Cornelius Vanderbilt paid \$400 for ten marble vases, and Mrs. Harry Payne Whitney paid \$750 for a Louis XV carved and gilded wood standard. Mr. W. R. Coe paid \$3,300 for two ormolu candelabra and for two Louis XV carved wood standards \$2,100.

At the evening sale, attended largely by dealers, Edmond Bonaffe's "Le Musee Spitzer," a half morocco 8vo volume, with portrait and illustrations, was sold for \$310 to W. W. Seaman, as agent.

"Lumieres," a painting by H. E. le Sid-

aner, went to Underwood for \$350. It cost \$1,000. Dr. Gottshalk paid \$310 for an Italian landscape by Jan Both, and "Church of the Jesuits, Venice," by Arthur Meadows, went for \$260. "Cupid's Offering," a diminutive work of Jan Van Beers, brought \$105; a watercolor by E. Detaille went for \$100, and a "Head of a Woman," attributed to Peeter Pourbus, for \$105. These pictures were not included in the catalogue of the pictures sold at Mendelssohn Hall, as they had been in Mr. Yerkes' home in London.

Eight volumes of the complete work of Rembrandt, by Dr. Bodé, four bound and four unbound volumes, were bought by Otto Burnet, agent, at \$85 a volume, while the same bid in, for \$35 a volume, six volumes of the Spitzer collection, Antiquity, Middle Ages and Renaissance. A fine copy, original edition, "Smith's Catalogue Raisonne," in nine volumes, brought \$15 a volume, while Swinburne's "Life and Work of Turner" brought \$30. Two volumes of the Widener private collection catalogue, a presentation copy from Mr. Widener, brought \$15 each.

The receipts of the afternoon's session were \$118,139.50 and of the evening \$5,065, making a total for the day of \$123,204.50.

## LAST DAY.

The sessions, afternoon and evening, of Wednesday, at the house, had little of special interest.

The articles sold in the afternoon were mostly small ornaments, bric-a-brac and weapons. The last consignment of household furnishings, including mostly books and etchings, was sold at evening for \$2,634.10.

The top figure of the afternoon was realized on Cromwell's sword with the so-called mortuary hilt and bearing the inscription "For the Commonwealth of England." It was secured for \$1,550 by Mr. E. H. Litchfield, of Brooklyn.

At the evening's sale, conducted by Mr. Burnet, there were a number of catalogues of collections which went for divergent prices. One of the Goupil collection brought \$40, one of the Eugene Piot collection \$52.50, the Portales collection catalogues \$65 and two volumes, catalogues of the Secretan collection, \$185.

The total for the afternoon was \$17,841; of the evening \$2,634.10—a grand total for the day of \$20,475.10, which added to totals of all preceding sessions made a grand corrected total for the sale of \$2,207,866.10.

## NEW AMERICAN ART ANNUAL.

The American Art Annual of 1909-10 has just been published by Miss Florence N. Levy. This is practically the only work of general reference concerning artists, art schools and matters pertaining to the fine arts in America. The material is arranged conveniently, no waste space is given to unimportant matter, and the data is exact and compact in a volume which is uniform with the six that have gone before covering the years since 1898.

In an editorial Miss Levy states that the special article is devoted to the life and achievements of Charles Follen McKim "as exemplifying the general trend in this country toward giving art its rightful place in the life of the people. He was one of the leaders in erecting simple, dignified and beautiful buildings that might serve as a background for the work of the painter, sculptor and craftsman."

The directory of architects is the most complete list of architects of standing ever compiled, containing 2,549 names and addresses of men and women who are members of the American Institute of Architects and its chapters and other recognized architectural clubs.

The directory of painters, sculptors and illustrators contains 3,415 names, addresses and biographical notes, and there is mention of the new books on art, and magazines, published in the United States, with reference to the paragraphs of the tariff of interest to artists, collectors and art dealers.

Since the publication of the former volume 100 obituaries have been added to the records, and during the two seasons 2,205 paintings by 918 artists were disposed of in forty sales. As the art societies have increased to such an extent that to do them justice would make a bulky volume, the editor has deemed it wiser to make a special report of the work accomplished by art museums, societies and schools in the last three years in volume 8, which will be published in the autumn of 1910.—The American Art Annual, 215 West Fifty-seventh St., New York.

## DEALERS AT THE SALE.

While there were some private buyers at the sales, the majority of the pictures, rugs, carpets, tapestries and art objects were secured by the dealers, either for themselves or for their customers. It will be seen by a study of the tables below how keen was the rivalry between the dealers for the more important and valuable pictures and art objects and how largely they invested.

The American dealers and the foreign houses with American connections were the chief leaders in this battle of the dollars. The foreign houses who sent representatives bought comparatively little, but some, if not many of the purchases, made by the American houses were for foreign correspondents and on orders. It will be seen that in the competition for the pictures as also for the tapestries Duveen Brothers were the largest purchasers and that the comparatively young firm of Scott & Fowles took second place as regards the pictures. Knoedler & Company were third in the front rank. The remaining American or foreign American dealers who bought at all largely were Durand-Ruel & Sons, Henry Reinhardt, Edward Brandus, Seligmann & Co., Kleinberger & Co. Of the foreign dealers who came over for the sale, Steinmeyer of Cologne, Buhler of Munich, Preyer of the Hague, and Dowdeswell & Dowdeswell of London, were to the fore.

Comparatively few collectors bought openly at the sale. Mr. Harry Payne Whitney secured several important canvases, notably a Guardi at \$20,000. Captain J. R. de la Mar obtained some good pictures and two notable carpets, while other scattered buyers were Philip Berolzheimer, C. K. G. Billings, Jacob Epstein of Baltimore, D. F. Platt, G. H. Benckard, Charles Pfizer, H. McCormick of Chicago, R. T. Crane, Jr., Stuart Duncan, H. Wertheimer, H. B. Smith, Judge Dugro, H. Rosenberg, Brayton Ives, S. M. Milliken, George M. Brown, Ernst Thalman, William Barbour, K. Henderson, J. W. Lane, A. Isenberg, Samuel Untermyer, Mrs. Charles W. Cooper, C. A. Ficke, L. E. Ellis, F. Hermann, and Mrs. J. N. Cardeza.

It was generally understood that Mr. John W. Gates and probably Messrs. Charles P. Taft and Henry C. Frick and Mrs. C. P. Huntington secured some of the notable canvases through the dealers, while other well known private buyers and collectors were disguised under the familiar aliases of Mrs. "Charles," Mrs. "Chelsea," Mrs. "George," etc., and still others bought through those obliging agents—W. W. Seaman, Otto Burnett, R. H. Lorenz, etc.

The Metropolitan Museum secured three fine rugs, but did not openly compete for any of the pictures, which caused much comment. It is probable, however, that certain important pictures from the sale will shortly be seen at the Museum. Some of the famous canvases—notably Turner's "Rockets and Blue Lights," Rembrandt's "Portrait of Joris de Coulery," and Rubens' "Ixion and Hera"—have already been shipped to London and Paris.

## PURCHASES BY DEALERS.

DUVEEN BROS.	
"The Artist's Studio on the Hill," Cazin....	\$5,400
"The Fisherman," Corot.....	80,500
"Going to Market," Troyon.....	60,500
"The Toilet of Venus," Boucher.....	25,500
"Rockets and Blue Lights," Turner.....	129,000
"Landscape with Cattle," P. Potter.....	10,600
"The Ford," Hobbema.....	10,000
\$321,500	
M. STEINMEYER OF COLOGNE.	
"Christ Driving the Traders from Temple," Jan Steen.....	\$3,500
"Ixion and Hera," Rubens.....	20,500
\$24,000	

SCOTT AND FOWLES COMPANY.	
"The Reconnaissance," Meissonier.....	\$5,300
"Landscape at Seashore," Daubigny.....	5,000
"On the River Oise," Daubigny.....	15,500
"The Banks of the Oise, near Anvers," Daubigny.....	17,500
"Gathering Fagots," Diaz.....	30,100
"The Pig Killers," Millet.....	44,100
"Paysage du Berry," Rousseau.....	26,100
"The Old Tower," Van Ostade.....	3,900
"Dancing in the Barn," Van Ostade.....	2,400
"The Annunciation," De Solario.....	11,300
"Adoration of the Magi," Dirck Bouts.....	4,200
"Philemon and Baucis," Rembrandt.....	32,000
"A View in Westphalia," Hobbema.....	48,000
\$247,800	

SELIGMANN AND CO.	
"The Itinerant Musician," Van Ostade.....	1,900
"Portrait of Joris de Coulery," Rembrandt.....	34,500
"The Singers," Hals.....	33,500
"The Music Party," De Hooch.....	7,400
\$77,300	

KNOEDLER AND CO.	
"A Glass of Lemonade," Ter Borch.....	10,300
"Portrait of a Woman," Franz Hals.....	137,000
"The Book-Stall," Baron Leys.....	2,600
"Landscape at Sunset," George Inness.....	8,400
"The Frugal Meal," Israels.....	19,500
"Portrait of a Boy," Harlow.....	3,600
"Interior of a Room, with Men Drinking," Van Ostade.....	4,200
"The Skittle Players," Van Ostade.....	10,700
"Portrait of a Man," Clouet.....	4,650
"Portrait of a Man," Craesbecke.....	1,950
"The Alchemist," Craesbecke.....	1,350
"Peasants Merry-making," Dusart.....	1,450
\$205,700	

KLEINBERGER GALLERIES	
"Landscape with Cattle and Figures," P. Potter.....	13,500
"Landscape with Figures and Cattle," A. Van de Velde.....	3,400
"Woman Cleaning Carrots," Metsu.....	2,800
"The Letter," Metsu.....	17,100
"The False Players," Jan Steen.....	6,100
"The Siesta," Jan Steen.....	16,500
\$59,400	

EUGENE FISCHHOFF.	
"The Watering Place," Wouvermans.....	4,100
"The Apostles after the Crucifixion Worshipping in a Cave," De Patinir.....	550
"Dutch Canal by Moonlight," Van der Neer.....	500
"A Country Festival," Kraus.....	10,600
"Landscape," unknown.....	3,300
"Landscape," Wynants.....	1,200
"Interior of a Stable," Van Ostade.....	1,400
"The Guard Room," Teniers.....	2,000
"The Old House," Van der Heyden.....	3,200
"Boy Blowing Bubbles," Van Mieris.....	1,050
"Portrait of a Lady," Van Mieris.....	2,600
\$30,500	

BOUSSOD-VALADON AND CO.	
"Cupid Disarmed," Diaz.....	3,100
"Landscape with Cattle," Troyon.....	5,100
"Reverie," Greuze.....	22,000
\$30,200	

CARL GLUCKSMAN	
"Portrait of a Gentleman," De Keyser.....	1,900
"On the River," Van Goyen.....	1,550
\$3,450	

BUHLER, OF MUNICH.	
"Lady and Child," Van der Neer.....	500
"Virgin and Child," Previtali.....	1,750
"History of St. Augustine," David.....	2,500
"Virgin and Child Enthroned," Memling.....	1,500
\$6,250	

COTTIER AND CO.	
"Landscape by the River," Dupre.....	5,100
"Portrait of Antonio Canova," Lawrence.....	8,300
\$13,400	

A. PREYER (of the Hague).	
"A Thief Steals from a Thief," Brueghel.....	575
"Fill the Well After the Calf is Drowned," Brueghel.....	575
"The Bacon is too Good for Your Mouth," Brueghel.....	575
"As Full as an Egg," Brueghel.....	575
"Fruit," Mignon.....	450
"The Social Glass," De Hooch.....	4,000
\$6,750	

DURAND-ROUEL & SONS.	
"Return, Sweet Bird," Jan Van Beers.....	1,025
"The Silent River," Courbet.....	3,100
"The Old Church," Corot.....	4,000
"The Tiger's Prey," Delacroix.....	6,300
"A Seaport," Claude Lorraine.....	1,300
\$15,725	

H. ROSENBERG.	
"Paul and Virginia," Van Lierus.....	550
\$550	

TOOTH & SONS.	
"The Sacrilegious Monkey," Vibert.....	4,300
"Environ of Ville D'Avray," Corot.....	20,100
"Village on the River," Van Goyen.....	2,600
\$27,000	

HENRY REINHARDT (of Chicago).	
"The Escort of the Emperor," Detaille.....	6,000
"The Grand Canal, Venice," Ziem.....	7,300
"The Amateur of Antiquities," Brumidi.....	2,300
"Spring," Alma-Tadema.....	22,600
"Servants Lunching," Joseph Bail.....	5,100
"Visit of the Shepherds," Peruzzi.....	600
\$43,900	

BLAKESLEE GALLERIES	
"Madonna and Child," Verrocchio.....	1,000
"Abraham Entertaining Angels," Aart De Gelder.....	1,750
"Landscape," Ruissdael.....	2,100
\$4,850	

EDWARD BRANDUS.	
"Preparing for the Hunt," Roybet.....	3,900
"Sunrise," Dupre.....	5,900
"The Old Farm," Troyon.....	3,400
"The Normandy Ox," Troyon.....	4,500
"The Shepherd and his Flock," Ch. Jacques.....	7,200
"Portrait of a Medici Princess," Sutermaun.....	1,250
"Resurrection of Lazarus," Rembrandt.....	11,100
"The Violin Player," Hals.....	16,100
"The Singing Girl," Hals.....	9,300
"Boors Merry-making," Jan Steen.....	9,300
\$78,750	

EUGENE GLAENZER & CO.	
"The Forge," Jules Bastien-Lepage.....	1,000
"Portrait of a Little Girl," Dagnan-Bouveret.....	1,000
"Village at Tiffange," Rousseau.....	10,000
"Bride of Abydos," Delacroix.....	4,100
\$16,100	

DOWDESWELL AND DOWDESWELL (of London)	
"Landscape with Man on Dappled Horse," Cuyp.....	3,100
"Calm on the Bay," W. Van der Velde (the Younger).....	2,200
"The Old Mill," Hobbema.....	3,900
"An Interior," De Hooch.....	12,800
\$22,000	

## PRIVATE BUYERS.

W. BLANK.	
"Threatened Storm in Summer," Hobbema.....	\$700
"Head of an Old Woman," Denner.....	4,000
"Adoration of the Magi," Van Eyck.....	750
"Crossing the Creek," Berchem.....	200
"Temptation of St. Anthony," Teniers (the Y.).....	3,500
\$9,150	

JACOB EPSTEIN.	
"The Red Bull," P. Potter.....	300
MRS. "CHARLES."	
"Gray Bull," P. Potter.....	200
"Lesson on the Flute," Teniers (the Y.).....	1,100
"In the Harbor," W. Van der Velde (the Y.).....	1,000
"Landscape by a River," Van Goyen.....	850
\$3,150	

H. M. KOSTER.	
"Sunset," Jan Both.....	900
L. E. ELLIS.	
"The Evening School," Dou.....	2,500
F. HERMANN.	
"The Hermit," Dou.....	2,500
"Hans Gunder of Nuremberg," Durer.....	5,000
\$9,900	

MRS. J. W. N. CARDEZA.	
"The Holy Family and the Sparrow," Raphael.....	6,200
"The Fool," Holbein (the Y.).....	1,000
"Wolfgang, Duke of Neubourg," Van Dyck.....	2,500
\$9,700	

W. PAYNE.	
"Portrait of a Young Girl," Ghirlandajo.....	900
H. L. PRAET.	
"The Mill," Hobbema.....	4,300
CAPT. J. R. DE LA MAR.	
"The Princess Led to the Dragon," Burne-Jones.....	2,050
"The Pages," Chardin.....	6,400
\$10,000	

WM. BARBOUR.	
"Invading Cupid's Realm," Bouguereau.....	10,000
J. HENDERSON.	
"Wedding of the Doge," Guardi.....	1,725
"Twilight," Van der Neer.....	600
"A Sea-Coast Landscape," Daubigny.....	1,100
"Reckoning the Score," Teniers (the Y.).....	1,150
"The Village," Van der Heyden.....	850
"Landscape by the River," Van Goyen.....	850
\$25,700	

J. W. LANE.	
"View of Villerville," Daubigny.....	4,300
A. ISENBERG.	
"Beyond Fontainebleau," Diaz.....	800
JNO. T. KERESKY.	
"Noon-Day Rest," Van de Velde.....	275
H. PAYNE WHITNEY.	
"Venice," Guardi.....	1,250
"Venice," Guardi.....	1,450
"Grand Canal at Venice," Guardi.....	20,000
"The Adoration," Bartoli.....	2,200
\$25,700	

M. BECK.	
"Madonna and Child in Glory," Murillo.....	1,700
C. V. MILLER.	
"The Mystic Marriage of St. Catherine," Luini.....	575
PHILIP BEROLZHEIMER.	
"In the Forest," Waterloo.....	1,450
"Portrait of a Lady," Holbein.....	1,300
"Duck Shooting," Dupre.....	2,000
"The Hermit," Van Staveren.....	950
"The Road to the Cottage," Hobbema.....	1,100
"Two Apostles," Rubens.....	4,200
\$11,000	

SAMUEL UNTERMYER.	
"At Sea," Dupre.....	6,000
M. DREICER.	
"Diana and Her Nymphs Sleeping,".....	4,100
MRS. CHAS. W. COOPER.	
"Italian Landscape," Turner.....	8,300
C. A. FICKE.	
"The Pets," Landscape.....	1,300
HORACE MORISON (of Boston).	
"Virgin and Child," School of Brussels.....	250
MRS. "CHELSEA."	
"The Garden Party," Watteau.....	9,900
C. E. HENEY.	
"Duck Hunting from a Boat," Ivan Pokitonow.....	300
CHARLES PFIZER.	
"The Cobbler," unknown.....	200
H. MCCORMICK.	
"A Nook on the Lake," Sanchez-Perrier.....	900
"Morning," Corot.....	52,100
\$53,000	

GEO. B. WHEELER.	
"Landscape with Sheep," Brascassat.....	425
"The Poultry Yard," Decamps.....	500
\$925	

S. HENRY.	
"Interior of a Tavern," Bonvin.....	750
"The Guardsman," Decamps.....	1,500
\$2,250	

G. H. BENKARD.	
"Near Nanterre," Gilbert Munger.....	425
P. J. OTTINGER.	
"Landscape," Sanchez-Perrier.....	425
H. B. SMITH.	
"Leda and the Swan," Gervex.....	650
JUDGE DUGRO.	
"Pygmalion and Galatea," Jerome.....	4,000
GEO. MCKESSON BROWN.	
"The Retreat," Detaille.....	6,200
MRS. "GEORGE."	
"Princess Chained to the Tree," Burne-Jones.....	2,000
"Tobias and the Angel," Flueck.....	1,100
\$3,100	

C. K. G. BILLINGS.	
"A Calm on the Scheldt," Clays.....	5,000
\$5,000	

## AGENTS BUYING.

OTTO BURNETT.	
"Lady Resting," Georges Groegaert.....	200
"The Hussar," Francois Flaemeng.....	625
"Lady with Cherries," Alfred Stevens.....	700
"Sea Coast," Achenbach.....	2,400
Diana and Her Nymphs Bathing.....	
Monticelli.....	5,200
Painting the Family Portraits," Willems.....	
"The Path to the Village," Corot.....	6,800
"Small Landscape," Daubigny.....	3,200
"Portrait of Mrs. Ralph Willett," Romney.....	6,100
"Portrait of Caesar Borgia," Di Betti.....	375
"Still Life," De Heem.....	650
"Firing a Salute," W. Van de Velde (the Y.).....	3,200
"Market Day in Rotterdam," Von der Heyden.....	1,300
"Madonna and Child, St. John and Angel," Botticelli.....	1,550
Portrait of Francois, Duc de Bretagne.....	
Cornille.....	5,000
Portrait of Chief Magistrate of Amsterdam.....	
Holbein (the Y.).....	5,000
W. W. SEAMAN.	
"Landscape," Sanchez-Perrier.....	825
"The Gorge in the Forest at Fontainebleau," Diaz.....	5,600
"Stag in the Forest," Diaz.....	5,100
"St. Michael's Mount," Turner.....	25,500
"Grand Canal, Venice," Turner.....	60,000
"Portrait of Lady O'Brien," Reynolds.....	20,200
"Portrait of a Rabbi," Rembrandt.....	51,400
"Portrait of a Man," Bol.....	9,100
R. H. LORENZ.	
"Madonna and Child," Mabuse.....	200

## WORLD'S GREAT ART SALES.

The greatest art auction sales of the world have been the San Donato, also known as the Demidoff, of pictures and art objects, tapestries, etc., the Spitzer of art objects only, the Secretan of pictures, sculptures and textiles and tapestries, the Lelong of art objects and a few pictures, the Hamilton Palace sale of pictures and art objects, the Marquis of Santuzzi sale of pictures and art objects, and more recently the Charles Sedelmeyer sale in Paris of 1907, the Edouard Chappey of art objects and pictures of 1907 in Paris, and in London the James Price of pictures in 1895, the Adrian Hope of pictures in 1894, the Staats Forbess of pictures in 1904, the Stephen Holland of pictures in 1908, and the Sir John Day of pictures in 1909. In the totals of the foreign sales included the 5% dealer's commission.

It will be seen from the following table that the total of the Yerkes Sale, without the house, overtops all these famous sales of history, save only the San Donato, as it also overtops the greatest sales in America, those of the Mary Jane Morgan and George I. Seney (second) sale, A. T. Stewart, Henry G. Marquand, Heber Bishop, Henry Graves, and H. S. Henry collections.

## Foreign Sales.

The totals of the foreign sales included 5% dealers' commissions:

San Donato or Demidoff sales—	
1868 (at San Donato).....	\$ 272,048
1870 (Paris).....	970,374
1880 (Paris).....	1,365,469
Total.....	\$2,607,891

## LONDON LETTER.

London, April 2.

The International Society of Sculptors, Painters and Gravers gave their annual evening reception prior to the opening of the society's tenth exhibition, and several visitors who failed to be awed by names and the prestige of France began to wonder, after looking around the walls of the Grafton Gallery, whether there was not something ominous in the date (April 1).

Of course there are some good works in the collection, but far too much encouragement is given to mere eccentricity and the majority of the exhibits are summary to the extreme. Painters seem content to show their first "lay in" and make no attempt to carry their work to intelligible realization. Faces with features become consequently something of a rarity, and a grim determination not to produce the "pretty-pretty" results too often in a mere display of amorphous ugliness. A typical example of this sort of painting is Vuillard's "Gens autour d'une table," which is given a place of honor. The want of finish may be due to the fact that the work is executed in distemper, but this does not explain why one of the seated figures should have a complexion like an underdone beefsteak, and the wistful youth looking over his shoulder should be armless. Another Vuillard, showing an almost bird's-eye view of a group on a beach, may be technically smart, but is curiously unpleasant in its suggestion of everybody being about to be tipped out of their chairs.

It is a relief after these chaotic canvases to come upon Valotton's "Femme au miroir," which if somewhat "tight" in delineation and brushwork is still sane and intelligible. Forain's court scenes are summary in a Daumier spirit, but they are sober in color and expressive in brushwork. Lucien Simon's "Les Foins" is vigorous and full of movement, but it would be better if all the figures had the faces as well realized as the woman in the foreground to the right. But figures only a few feet off become featureless and the middle distance again approaches the chaotic.

This regrettable tendency to crudity in form and color has affected many of the British exhibitors, who have willingly exposed themselves to be inoculated by the wildest extravagances of irresponsible young Frenchmen, and beside these exhibits a leavening of loaned works by Monet, Manet, Pissarro and Boudin are classic in their simplicity and severity. Of these the most important is Manet's "Ecce Homo," an example of his Spanish manner.

The best landscape by a living man is D. Y. Cameron's "Stone Quarry," effective, if a trifle too dramatic in lighting, solidly painted and robust in tone. Gerald Kelly's "A Manda Lady" is a sober, well-modelled portrait, and Zuloaga's "Poete Improvisateur" is monumental in pose and soundly constructed, although the face is provokingly degraded in tone and unpleasing.

American art is very sparsely represented, although there is a fine Mary Cassatt, "La Tasse de Thé," sweet in color, nice in pose and delicate in handling. There is also a group of etchings by Joseph Pennell, but the real feature of the drawing section is a collection of some thirty studies of animals and figures by the late John M. Swan. It is something of a triumph for the Academy to have thus provided perhaps the sanest and most interesting group of works in the exhibition.

Sculpture is very little in evidence, although a torso by Rodin is placed in the centre of the first gallery, and

works by Swan, Tweed and Bourdelle are scattered among the pictures. But the Grafton Galleries have no distinct place for statuary as the New Gallery had, and the debut of the society in its new home is far from impressive.

An exhibition of paintings entitled "Romance and Arabesque," by W. Alison Martin, was privately viewed at the Bailee Gallery (13 Bruton Street, Bond Street), on Saturday, April 2. Mr. W. K. Russell's painting "The Barber's Shop" has been acquired for the Dublin Gallery of Modern Art.

The current exhibition of the Women's International Art Club at the Grafton galleries contains, in addition to many modern works of distinction, good examples of Titian's contemporary, Sophonisba Anguisciola, Angelica Kauffman, Vigee le Brun, Rosa Bonheur and other distinguished women-painters of the past. The work of the first named has excited considerable interest and in the cool tones and suave technique of Sophonisba Anguisciola and some critics here see an anticipation of the style of Velasquez.

Among the works by living artists at this exhibition the most remarked are the admirable color prints by Mary Cassatt, the vigorous portrait of "Elizabeth Williamson at Wemmergill" by Mrs. Swynnerton, the decorative landscapes of Isobel Dods Withers and Elise Thompson, "The Harvest" by Lily Defries and a deliciously high keyed study of "Fruit and Flowers" by S. de Karlowka (Mrs. R. P. Bevan).

## OBITUARY.

## Sir William Q. Orchardson.

Sir William Quiller Orchardson died in London Wednesday last. He was born in Edinburgh in 1835, entered the Trustees Academy in 1850, and his first paintings were exhibited at the Royal Scottish Academy. He went to London in 1863 and five years later was elected Associate of the Royal Academy, in 1877 was made a Royal Academician, and in 1907 was made a knight.

Among his best known pictures are "The Challenge," "Napoleon on Board H. M. S. Bellerophon," "The Marriage de Convenience," "The Salon of Mme. Récamière" and "In the Gloaming."

## Sale of Modern Pictures.

The Anderson Art Galleries announce an important sale at the Carnegie Lyceum for Tuesday and Wednesday next, April 19-20, at 8.30 o'clock, that of the private collection of representative examples of modern Dutch and French masters, owned by Mr. S. Hope-Johnstone, with pictures from other collections.

There are good examples in the sale of Diaz, Dupré, Ziem, Romney, Dagman-Bouvet, Henner, Jacque, Bosboom, Guardi, Manet, Israels, Mesdag, Weissenbruch and other noted painters. The pictures are now on exhibition at the Anderson Galleries, No. 12 East 46th St.

## The Holden Collection Sale.

The closing exhibition and sale of the present season at the American Art Galleries will be that of the very important collection of rare American and fine etchings formed by the late Edwin Babcock Holden. The collection will be on view at the galleries from Monday next, and will continue until the days of sale: April 21 to May 5, inclusive, at 2 and 8 o'clock each day.

The past decade has witnessed the dispersal of three very important collections of engravings; those of Dr. Charles E. Clark, Hampton L. Carson, and James T. Mitchell. The Holden collection exceeds any one of these in the number of individual prints, in the variations and states, and in the number of excessively rare, unusually important and unique items. On the basis of the Baker Washington numbers, it has a larger percentage than any of them. The collection is further noteworthy for the unusually fine condition of almost every important item.

## PARIS LETTER.

Paris, April 6, 1910.

The exhibition by M. Fernand Le Gout-Gérard, at the Galerie Petit, of one hundred and twelve numbers is mostly composed of Brittany marines and market subjects. This painter is well known for the beautiful grouping of his Brittany peasants. Perhaps the strongest piece of painting and by all means the simplest, is "La Mer," with a deep, heavy blue-green sea and a big rolling mass of clouded sky boldly painted. "Sur les hauteurs de Camaret," bought by the State, is a bird's-eye view looking over a town towards the sea, with dark figures in the foreground and sleepy in atmosphere.

"Mariage Breton" is a church interior flooded with sunlight, while "Eglise de Lanriec," also an interior, is beautiful for its low tones. "A Saint-Guénolé" is a heavy mass of moving water. "Sur la passerelle" shows a rich sunset falling on brilliant sails of fishing-boats with a shadowed foreground, and "Rentrée de barques de pêche" is another sunset with approaching boats in a heavy atmosphere. Much the same is "Dans le port" in its quality of sea-air and color. "A la fontaine, Concarneau" and "Le Bureau de tabac de Concarneau" are warm twilights with lighted lamps and have a rich harmony of deep color tone. "Baignade" shows a red building, brilliantly lighted by the sun, and reflecting in water with bathing figures and a boat. "Soirée calme" is an orange sunset on a calm sea with fishing boats silhouetted, and throwing their long reflections, and "Bateaux pêcheurs" is a blood-red sunset in a heavy atmosphere with silhouetted masts of ships.

Joseph E. Southall exhibits a number of pictures, curious in this twentieth century for their classical feeling, after the manner and influence of the Memling school and the Pre-Raphaelites. The decorative quality and accuracy of drawing are distinctive features with this painter. To mention only a few, "l'Eté" is a finely drawn head in profile with a landscape background. "Sainte Dorothee et ses soeurs refusant d'adorer l'idole" is a group of figures in brilliant costumes, and around the head of Sainte Dorothee is a halo of gold leaf set with eight amethysts into the painting. "La Belle à la fontaine" shows a golden robed figure at a fountain with some pigeons painted in finest detail, and "Chamieres de pêcheurs Anglesey" is a landscape painted in minute detail.

It is reported on good authority, although not yet generally known, that in May or June there is to be an exhibition at the Galeries George Petit of one hundred masterpieces of the 1830 school. The entire exhibition will be made up of loans from private collections. From the Chauchard collection alone some ten or more pictures will be loaned, among which will be the famous "Angelus."

A monument by Bertrand Boutée to Horace Wells, the American dentist, who first proved the practical possibility of anaesthesia as applied to surgical operations, has been erected in the Square des Etats Unis and was recently unveiled.

Knoedler and Company have just purchased a small painting by Jules Dupré, a French landscape in a rich, mellow, deep color and with big clouded sky.

Through the kindness of Mr. Jacques Seligmann, I was enabled to see Mr. George Gray Barnard's two titanic marble groups entitled "The Life of Humanity" for the grand porch of the State Capitol of Pennsylvania at Harrisburg.

These immense and beautiful works have taken Mr. Barnard over six years to execute. They comprise some thirty nude figures nearly twice life size, and are to have the place of honor in the Salon des Artistes Français. The American Government has undertaken to make the exhibit at the Salon, and to bring the marbles from Moret, where Mr. Barnard has his studio, place them in the Grand Palais, and afterwards ship them to America at a cost of some \$3,000.

The many American painters who studied at the "Académie Colarossi" will regret to learn that it is to be sold on April 18. This famous old academy, founded in 1815, was written of by Zola and other authors but is now financially embarrassed.

The critics give places of honor in the Salon of the National Society of Fine Arts, which opened on Wednesday to the works of Lucien Simon, whose large "The Pursuit" and "The Bath," they say, class him as a master. They also accord high praise to La Touche, Delacroix, Blanche Le Villain, Levy-Dhurmer, Aman-Jean, Cottet and l'Hermite.

Numerous topical pictures, including scenes of the recent flood in Paris, are exhibited, and there is a sardonic caricature of Mme. Steinheil by Jean Weber and a large historical canvas by Thebenot, glowingly representing Louis Blériot landing at Dover.

W. D. Jewett is the only American sculptor who has an exhibit, but in the division of miniatures, etchings and drawings the American artists, Donald MacLaughlin and J. J. Mumford have prominent places. Among other American artists represented are Helena Dunlop, Julian Dwight, Florence Folsom, Edward Grenet, J. R. Hopkins, Francis Lea, Lucy Lee, Ethel Mars, J. W. Morrice, John Noble, Abram Foote, Ida Proper, Grace Ravellin, S. M. Roosevelt, Edwin Scott, J. P. Ullmann and Julius Rolshoven.

## Important Sale of Antiques.

A sale of unusual importance of antiques and of Moyen Age marbles, jewelry, ceramics, bronzes, ivories, etc., from the collections of Dr. B. at de M. C., will take place at the Hotel Drouot, Paris, Galleries No. 7 and 8, on the afternoons of Thursday, May 19 to Saturday May 21, inclusive, at 2 o'clock. A private reception will be given Monday afternoon May 17, and a public view Wednesday afternoon, May 18. The auctioneer will be M. Lair Du Breuil, and the sale will be held under the direction, as experts, of Mm. C. E. Canessa of Paris, Naples and New York, and M. Arthur Sambon of Paris.

The illustrated catalogue, which can be seen at the office of the AMERICAN ART NEWS, shows that the collection is especially rich in moyenage objects. It contains a magnificent replica of a fragment of the Venus des Jardins of Alcamane, a marble statue of Paros, representing Triptoleme, a bust of an Old Man of 1 B. C., two great marble chests of the XII century, a bronze bust of Venus of the III century, found in Spain, a large bronze Hydrie of the III century, a large terra-cotta sarcophagus of the IV century B. C., topped with a large draped statue of a woman, a Grecian vase in the style of Sotades, and numerous other objects of rare beauty and value. This sale should especially interest American collectors and antiquaries.

## The Linde Sale.

Lack of space prevented entire mention of the sale of the pictures owned by the late Dr. Hermann Linde, held March 31, April 1, at the Fifth Avenue Auction Rooms. "The Feast of Herod," attributed to Rubens was sold to H. Van Slochem for a Canadian collector for \$5,250 and a "Portrait of a Gentleman," attributed to Frans Hals, was secured by the same buyer for \$225. "Repentant Magdalen" and "Christ Triumphant Over Sin and Death" attributed to Rubens was sold to a Mr. Franklin for \$1,000 and \$300 respectively. "Portrait," attributed to Lawrence was sold to J. C. Evans for \$30 and "Child, crying, in a Bath," attributed to Romney was sold to the same buyer for \$170.

# CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

**Brooklyn Institute of Arts & Sciences,** Eastern Parkway.—Open daily. Admission, Mondays and Tuesdays, 25 cents. Free on other days.

**Clark Gallery, 566 Fifth Avenue—**Paintings representing "Negro Life in the South," by Harry Roseland, to Apr. 23.

**Cottier & Co., 3 East 40th Street—**Barbizon and Modern Dutch paintings.

**Durand-Ruel's, West 36th Street—**Paintings by the younger Impressionists.

**Ehrich Galleries, 463 Fifth Ave.—**Special exhibition of early English Art.

**Folsom Galleries, 396 Fifth Avenue—**Special display of early Persian art objects, etc., to Apr. 23.

**Sketches and studies by Louis Loeb.**

**E. Gimpel & Wildenstein, 636 Fifth Avenue—**Portraits by Michael McKee.

**Hispanic Society of America, 156th Street, West of B'way.—**International Medallion Art.

**Independent Artists' Display, 31 West 35 St., to Apr. 27.**

**Knoedler Galleries, 355 Fifth Avenue—**Original etchings by Whistler, Cameron, Haig and others, to Apr. 23.

**Portraits by J. M. Lichtenauer, pictures by Louis Kronberg, and original drawings by John Eliot.**

**Macbeth Galleries, 450 Fifth Avenue—**Paintings by George B. Luks.

**Metropolitan Museum.—**Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission, Mondays and Fridays, 25 cents. Free on other days.

**Special exhibition of works by Whistler.**

**Montross Gallery, 550 Fifth Avenue—**Selected Paintings to May 7.

**National Arts Club, 119 East 19th Street—**Paintings by Alfred East.

**N. Y. School of Applied Design 160 Lexington Ave.—**Works by Women Sculptors to May 7.

**Oehme Galleries, 467 Fifth Avenue—**Paintings by John C. Johansen.

**Portrait Gallery of "Distinguished Americans,"** genre pictures, by the late Eastman Johnson, 65 West 55th St.

**Salmagundi Club, 14 West 12 St.—**Annual Thumb-box sketches display.

**Schaus Galleries, 415 Fifth Avenue—**Homes of the Men of 1830, by Alex. Fournier.

**Scott & Fowles Co., 590 Fifth Avenue—**Paintings by Harpignies and Weiss.

## EXHIBITIONS NOW ON.

### Landscapes by Mrs. Hopkins.

Thirteen landscapes by Ellen Hopkins (Mrs. Dunlap Hopkins), are on view in the upper gallery at Knoedler's, No. 355 Fifth Avenue, through to-day, and have been displayed there through the week. The exhibition of these works comes as a surprise to the many friends of Mrs. Hopkins, who has labored so earnestly and successfully in the art field of New York for a number of years past and who was the founder, and has been the chief builder up of that admirable and successful institution, the New York School of Applied Design for Women; for it was not known that she possessed the gift of artistic expression. The present landscapes were painted, with two exceptions, in and near the little village of Pont Aven, Brittany, where the artist spent last summer. They have on the whole attractive color, feeling for and sympathy with nature, and good distance effects. There are, of course,

defects in the drawing and perspective, but these will undoubtedly be overcome with further study and practice, and the little display is really a surprising one for an artist who has only taken up painting so recently. The best of the pictures shown are "La Chapelle de Tremolo—Finistere," which is good in tone and has charming sentiment; "Bois d'Amour—Pont Aven," with fine distance effect, and "Le Soir—Brittany," delightful in feeling.

In the lower gallery at Knoedler's there is now on until April 23 a little display of original etchings by Whistler, Haig, D. Y. Cameron, and other master etchers, which contain some good and rare impressions.

There has been shown in the window at Knoedler's during the week a full-length standing portrait of Mrs. Philip Van Valkenburgh (formerly Mrs. E. R. Chapman), by S. J. Woolf. The fair subject is depicted in a light diaphanous pink summer costume holding a spray of spring blossoms in her arms. The expression and pose are natural and true, the color scheme is clear, fresh and delicious, and the portrait an unusually effective one.

### Old Masters at Ehrichs.

Some sixteen examples of Old Masters are now shown at the Ehrich Galleries, No. 463 Fifth Avenue. Perhaps the most interesting examples are a striking portrait of Drost, painted by himself, and an equally good "Portrait of an Engraver" by Ferdinand Bol. There is a "Madonna and Child," attributed to that quaint old painter; "The Master of the Death of the Virgin," an unusual example, beautifully painted and splendidly preserved. A characteristic and, of course, charmingly decorative portrait of "Marie Mancini" is by Mignard, and there are a delightful "Man's Head" by Bon-signori and a primitive "Man with Staff" by Dossi, also an unusual example.

### East at Arts Club.

The exhibition of landscapes by Alfred East at the National Arts Club, which will last until April 27, has already been seen in Pittsburgh, Chicago and Buffalo, and notice of it has been made in the ART NEWS. The art of Alfred East is now too well known to American art lovers to need any detailed description. Almost all his landscapes seem to follow a certain formula and while undoubtedly well painted are decidedly artificial and convey an impression of monotony. Mr. East is not a painter of sunlight and air; there is no luminous quality in his work and no thrill is given by it, but he composes well and has much skill in the translation of tree forms and foliage. He is a characteristically modern conventional English landscapist. It is curious to note that he invariably cuts off the tops of his trees with his frames. In other words, he gives no sky above and beyond the tree tops, as is the more alluring custom of American landscape painters.

### Pictures of Negro Life.

An interesting collection of twenty-five oils by Harry Roseland, representing negro life in the South, is on exhibition at the Clark Gallery until Apr. 23. Mr. Roseland, who has received a number of prizes during the past fifteen years, is well-known in the art world, and this collection comprises his most recent work. "To the Highest Bidder," a reproduction of which is given on this page, is powerful and pathetic, reminiscent of the old slave days. Two interiors, "The Patchwork Quilt" and "The Blessing," are typical scenes in negro cabins. There are other good representative examples.



TO THE HIGHEST BIDDER.  
By Harry Roseland.  
At the Clark Gallery.  
Copyright 1906 by Harry Roseland.

### WITH THE DEALERS.

Messrs. Steinmeyer of Cologne, Herman Schulte of Berlin, and the two Messrs. Buhler of Munich, a party which Mr. Steinmeyer amusingly describes as "the German Invasion" and whose members came over for the Yerkes sale, left on Tuesday to inspect certain art collections in the larger western cities. They will return in about ten days and will spend a few days in New York before sailing for home. They all express pleasure at the success of the Yerkes sale at which they were large buyers. Mr. A. Preyer of The Hague, who also came over for the sale, will sail for home next week.

Mr. Charles Knoedler will sail for Europe about the middle of May. Mr. Carl Henschel, accompanied by Mrs. Henschel, will sail to-day, and Mr. Rowland Knoedler, accompanied by Mrs. Knoedler, will sail Thursday next on "La Touraine" for Paris.

Mr. Edward F. Bonaventure will sail for Paris on his annual trip on May 5.

At the Kleinberger Galleries, No. 9 Rue de l'Echelle, near the Ave de l'Opera, here are now many important and beautiful examples of the early Dutch and Flemish schools. This important collection contains no less than eight examples of Rembrandt, six of Franz Hals, four of Hobbema, ten of Jacob Ruysdael, fourteen of Solomon Ruysdael, fifteen Van Goyens, twenty-two Teniers, ten Adrian van Ostades, eighteen Jan Steens, etc. There are also some extraordinary Flemish Primitives of the XV and XIV centuries, and some admirable examples of the early German and Italian schools. Those who are interested in wood carvings will also find an unusual selection. To these Galleries have just been added one of the finest XIV century Spanish "Enluminures" imaginable.

There are also, in addition, the superb examples of Delacroix which the Galleries secured from the collection of the late King of the Belgians.

These pictures and art objects, with others, not detailed here, should make a visit to the Galleries of value and interest to all American art lovers who intend visiting Paris this coming season.

At the Knoedler Gallery, No. 355 Fifth Avenue, portraits by J. M. Lichtenauer, pictures by Louis Kronberg, and original drawings by John Eliot, to illustrate stories written by Mrs. Larz Anderson of Washington, will be placed on exhibition on Monday morning next, Apr. 18, to remain through the week.

Selected paintings by American artists will be placed on exhibition at the Montross Galleries, No. 550 Fifth Avenue, on Monday morning next, Apr. 18, to remain in there through May 2.

At the Folsom Galleries, No. 396 Fifth Avenue, the exhibition of Art Musulman from the galleries of Tabbagh Frères, Paris, still continues, as also the display of sketches and studies by the late Louis Loeb. These last are most attractive in color and are all extremely decorative. With them is shown the half-length fancy portrait "The Peacock," one of the artist's last works, and which well exemplifies his later development, strong and fresh in color and most decorative in treatment. Two landscapes by Henry Golden Dearth, who sails to-day for his summer home at Montreuil, France, are also on view, one a French landscape, so delicate in color and tender in sentiment as to suggest Corot, another a low-keyed night scene in Dieppe harbor, a strong study of moonlight in dark blues and grays.

An exhibition of recent pictures by George B. Luks opened at the Macbeth Galleries, No. 450 Fifth Avenue, on Thursday, to continue through Apr. 27. Notice will be made next week.

A consignment of XV and XVI century Ispahan and Hispano Morisque rugs of superior quality has just been received at the Kelekian Galleries, No. 273 Fifth Avenue. The revived interest in the fine weaves of the near Orient caused by the Yerkes' sale should interest collectors in these beautiful and rare specimens. Mr. Kelekian's well-known taste in selection and knowledge of old and modern weaves has enabled him to assemble some specimens well worth examination and close study.

Oil paintings and watercolors, foreign and American; bronzes, statuary and china; silverware, crystal and artistic furniture for the home; also upright pianofortes, Weber and Steinway, a Weber pianola piano, and an Aeolian orchestrelle will be assembled in the Fifth Avenue Art Galleries, 546 Fifth Avenue, and will be disposed of during the week of April 18-23 inclusive.

The Public View will begin on Monday, and the sale sessions will be held Thursday, Friday and Saturday, 21-23, at 11 A. M. and 3 P. M. The paintings and watercolors will be sold Thursday and Friday evenings April 21 and 22, at 8.30 each evening.

This attractive ensemble is offered to close several estates, among which are those of the late N. K. DeLeuw—Alexander M. DeLeuw and Bernard Hirsh, executors; Henry deG. Robinson—T. H. Robinson, executor; and Mrs. Charles H. Steinway.

### WATERCOLOR DISPLAY.

The annual exhibition of the American Water Color Society will open at the Fine Arts building on April 28, and will continue until May 22.

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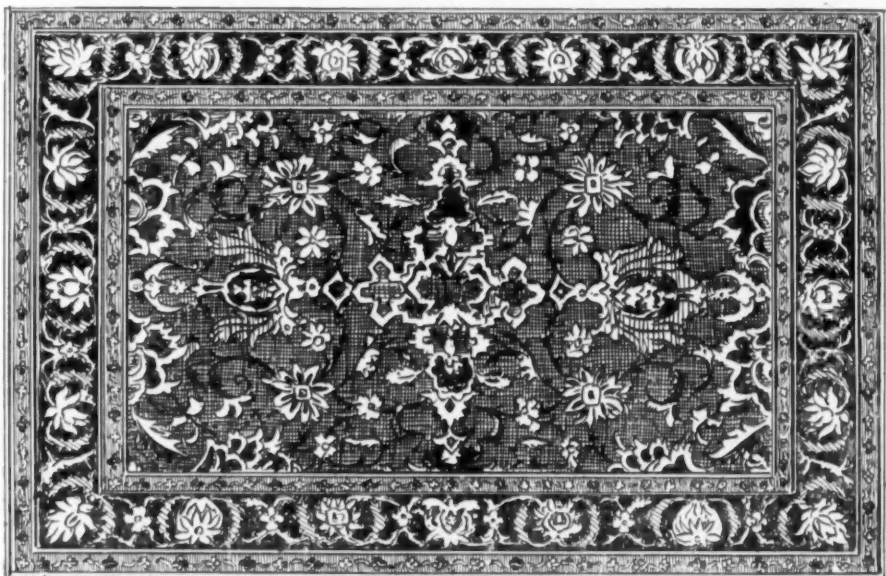
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